



THE MODERN CHESS PRIMER



By

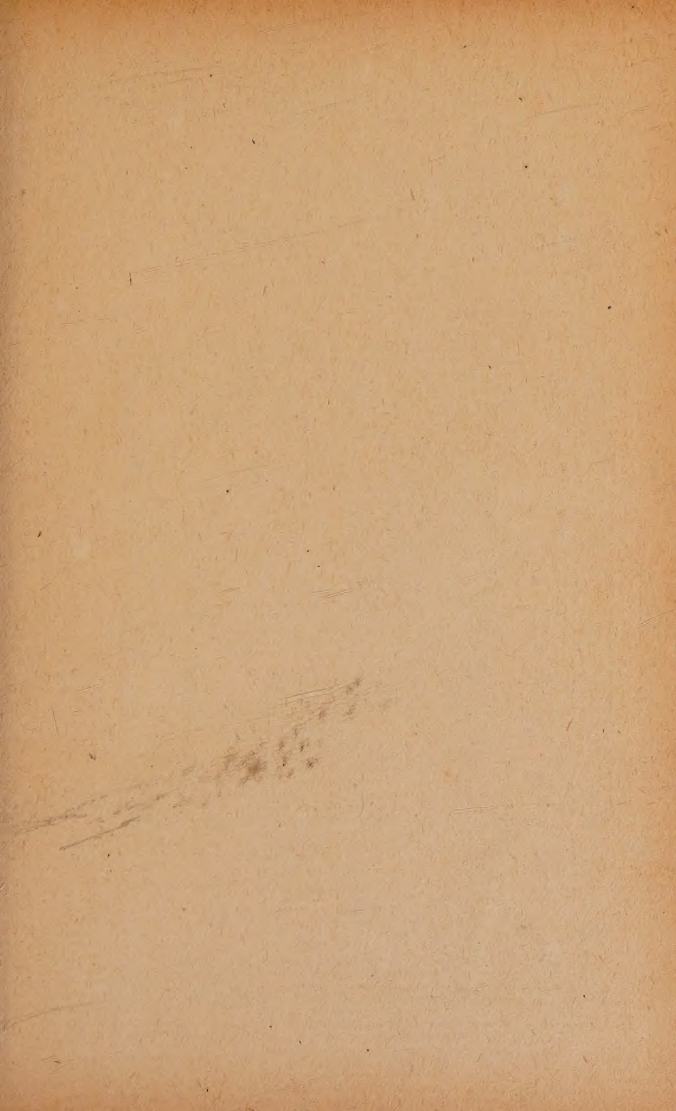
THE REV. E. E. CUNNINGTON

GEORGE ROUTLEDGE & SONS, Limited

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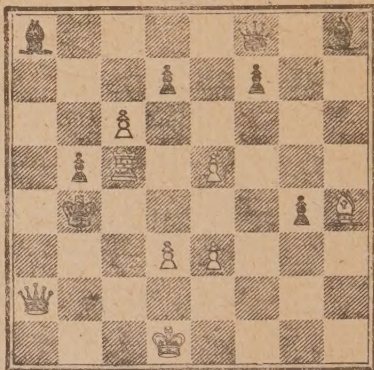


THE MODERN CHESS PRIMER.



CONTRIBUTED BY
B. G. LAWS.

BLACK.



WHITE.

WHITE TO PLAY AND MATE IN THREE MOVES

For solution, see page 349.

THE
MODERN CHESS
PRIMER

BY

REV. E. E. CUNNINGTON, M.A.

"When thou with study deep hast toyl'd
And over dulled thy braine,
Then use this game, which will refresh
Thy wits and it againe."

(SAUL'S "*Famous Game of Chesse*," 1614).

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TO

CAPTAIN E. W. F. ACTON,

THE IMPROVED EDITION OF THIS LITTLE VOLUME IS

DEDICATED BY

THE AUTHOR.

CONTENTS.



	PAGE
PREFACE	xi
DR. FRANKLIN'S "MORALS OF CHESS"	xiii
CHAPTER I.	
INTRODUCTORY	I
CHAPTER II.	
MOVES OF THE MEN	7
CHECK AND CHECKMATE	16
CHAPTER III.	
HOW MOVES ARE RECORDED	23
GERMAN NOTATION	27
FORSYTH NOTATION	28
CHAPTER IV.	
CHESS TERMS	30
CHAPTER V.	
EASY CHECKMATES	41
CHAPTER VI.	
STANDARD CHECKMATES	78
Mate with King and Queen	78
Mate with King and Rook	80
Mate with King and Bishops	82
Mate with King, Bishop, and Knight	84
King and Queen v. King and Rook	86
King and Queen v. King and Pawn at 7th	88
King and Rook v. King and Bishop (or Knight)	89
Other similar positions	91

CHAPTER VII.

	PAGE
PAWN PLAY	112
Theory of Opposition	115
Weakness of Rook Pawn	122

CHAPTER VIII.

CHESS TRAPS AND STRATAGEMS	133
Damiano Gambit	162

CHAPTER IX.

THE OPENINGS	166
KING'S KNIGHT'S OPENING	167
Giuoco Piano (Italian)	167
Max Lange	169
Evans Gambit	170
Scotch Game	174
Ruy Lopez (Spanish)	177
Four Knights	179
Petroff (Russian)	179
Three Knights	180
Philidor's Defence	181
Ponziani (Staunton)	181
Two Knights	181
Other variations	182
VARIOUS OPENINGS	183
Centre Game	183
Danish Gambit	184
Centre Counter Gambit	184
French Game	185
Sicilian Game	186
Queen's Pawn Opening	186
Queen's Gambit	187
Bird's Opening and From Gambit	188
English Game	189
Vienna Opening	190
Steinitz Gambit	191
King's Bishop Opening	192

CHAPTER IX.—*continued.*

	PAGE
KING'S GAMBITS	193
Muzio	194
Salvio	194
Kieseritzky	196
Allgaier	197
King's Bishop	197
Cunningham.	199
Three Pawns.	199
King's Gambit Declined (and Falkbeer Counter Gambit)	200
IRREGULAR OPENINGS	200

CHAPTER X.

GENERAL HINTS	202
Forcing Pawn to Queen	217
POTTER'S MINOR PRINCIPLES	220

CHAPTER XI.

GAMES WITH NOTES	223
----------------------------	-----

CHAPTER XII.

END GAMES WITH NOTES	281
--------------------------------	-----

CHAPTER XIII.

PROBLEMS	328
--------------------	-----

CHAPTER XIV.

EARLY CHESS	350
-----------------------	-----

CHAPTER XV.

CHESS LITERATURE	371
----------------------------	-----

PREFACE.

A CHESS-WRITER, in these days, can lay little or no claim to novelty. His merits, if any, must lie in good arrangement and selection of materials, and in clearness and fulness of explanation. In this little work the writer has aimed to take nothing for granted, and chooses the risk of seeming tedious rather than the fault of passing too lightly over what a beginner might find difficult. The Table of Contents (which is also a fair Index) shows what he considers the best, that is, the most natural, arrangement. However, as each chapter is fairly complete in itself, the reader, after mastering the first four, may read the others in his own order; only he is advised to reserve any *close* reading of Chapter IX. till he has carefully perused the rest of the book.

The writer has pleasure in thanking Messrs. Angelo Lewis and W. P. Turnbull for valuable advice and assistance willingly given on points on which he consulted them. Mr. James Mason has kindly read, and sanctions, the Chapter on "The Openings."

E. E. CUNNINGTON,



DR. FRANKLIN'S "MORALS OF CHESS."

By playing at chess, we learn—

(1) Foresight, which looks a little into futurity, considers the consequences that may attend an action; for it is continually occurring to the player, "If I move this piece, what will be the advantage of my new situation? What use can my adversary make of it to annoy me? What other moves can I make to support it and to defend myself from his attacks?"

(2) Circumspection, which surveys the whole chess-board, or scene of action, the relations of the several pieces and situations, the dangers they are respectively exposed to, the several possibilities of their aiding each other, the probabilities that the adversary may make this or that move, and attack this or the other piece, and what different means can be used to avoid his stroke, or turn its consequences against him.

(3) Caution, not to make our moves too hastily. "If you touch a piece, you must move it somewhere; if you set it down, you must let it stand." The observance of these laws makes the game the image of human life, and particularly of war; in which, if you have incautiously put yourself into a bad and

dangerous position, you cannot obtain your enemy's leave to withdraw your troops and place them more securely: but you must abide all the consequences of your rashness.

(4) The habit of not being discouraged by present bad appearances in the state of our affairs, the habit of hoping for a favourable change, and that of perservering in the search of resources. The game is so full of events, there is such a variety of turns in it, the fortune of it is so subject to sudden vicissitudes, and one, so frequently, after long contemplation, discovers the means of extricating one's self from a supposed unsurmountable difficulty, that one is encouraged to continue the contest to the last, in hope of victory by our own skill; or at least of getting a stalemate by the negligence of our adversary.

An Encouragement to Young Players.

One of the peculiar beauties of Chess is, that if two beginners are equally matched, they feel *quite* the same interest in the game as if they were thoroughly learned in its mysteries. Indeed, they perhaps enjoy it more than the greatest players, who having conquered every difficulty, have no longer any opponents who can contend against them; and who having, when they play, their reputation at stake, feel the greater degree of mortification at being occasionally defeated. Of the two extremes, better be over-bold than over-cautious. (WALKER.)

THE MODERN CHESS PRIMER.

CHAPTER I.

INTRODUCTORY.

“CHESS,” we read, “is a game played by two persons, with sixteen chessmen each, on a board of sixty-four squares.”

The board (for convenience) should be not less than 12, nor more than 18, inches square. The squares should be of light and dark colours* alternately; avoid red or black squares, they try the eyes. Have men of the “Staunton” (or of the “English”) pattern, their size proportioned to the board — too small, rather than too large, is the better fault. Wooden men are more convenient than those of bone or ivory; “loaded” men (with lead let into the bases) are worth the extra expense, for their greater comfort and stability in use.

Set the board between the two players, so that each may have a white square at his right hand.

* Technically “white” and “black.”

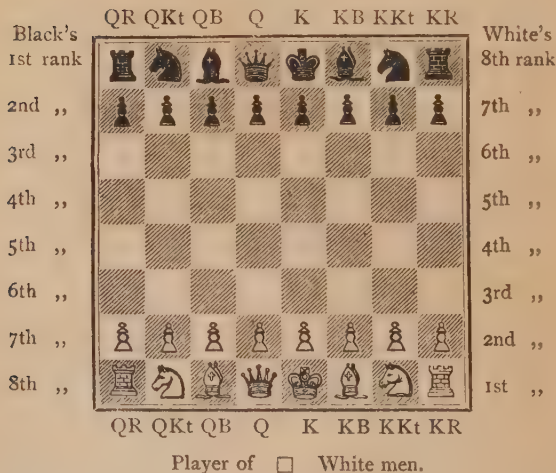
In diagrams (pictures of games) White is placed at foot, and his play (as a whole) is "up" the diagram (or page); Black is playing downwards.

That this (or any) chess-book may be of use to you, you must spend a few minutes in learning how to name the different squares of the board.

First of all; the eight lines of squares running

DIAGRAM I.

Player of ■ Black men.



straight between the players are called "Files." The lines of squares at right angles to the files are called "Ranks"; while a "Diagonal" is any line of squares of one colour only and crossing the board slantwise in one direction. A diagonal has

from two to eight squares. The rank of squares nearest to White is *his* "first rank"; the next is his "second rank"; and so on (see diagram 1). The rank nearest to Black is *his* "first rank," and he counts them downwards; so that Black's first rank is White's 8th rank; Black's 2nd is White's 7th; and so on.

Each player has sixteen men ("white" for one, "black" for the other): 1 King, 1 Queen, 2 Bishops, 2 Knights, 2 Rooks (or Castles), and 8 Pawns.



To start a game you set them on the board as shown in diagram 1. Notice the symmetry of the arrangement; and that each Queen stands on a square of her own colour.

ABBREVIATIONS USED.

K for King, Q for Queen, B for Bishop, Kt for Knight, R for Rook, P for Pawn, sq for square.

For convenience, each player calls the R, Kt, and B, set up nearer his Q, his "Queen's Rook" (QR),

"Queen's Knight" (QKt), and "Queen's Bishop" (QB); his other Rook being the "King's Rook" (KR), and so on (see diagram 1).

The half of the board nearer to White is called "White's side" (of the board); the other, "Black's side." The half of the board on which the Qs are placed (the left half of the diagram) is called the "Queen's side"; the half on which are the Ks, the "King's side."

You must now learn how to name the squares; we can then make good progress. Each file (row of squares straight from player to player) is named from the pieces standing on it (to commence a game). Thus the file at extreme left of diagram 1 is the "Queen's Rook's file" (QR file); the next is the "QKt file," and so on, going towards the right; the middle files being simply the "Queen's file" and "King's file." The files keep their names, however the pieces may be moved about.

Now for the squares. Each player names the squares from his own side of the board; *e.g.* White calls the square on which his QR is set up (diagram 1) his "Queen's Rook's square" (QR sq, or QR₁); the next (going up the R's file) is his "Queen's Rook's second" (QR₂); the next his "QR₃," till you reach the Black QR; and the square on which it stands, White calls his "QR₈."

Black reckons in the same manner, but from *his* side of the board, downwards. Thus, the square on which his Q is set up is his "Queen's square" (Q sq, or Q₁), the next, downwards, his "Q₂," and so on.

But, for your convenience, we give a picture of

the board, with each square named for White and for Black,* the files also being named.

Exercise for practice ; place on your board the

DIAGRAM 2.

Black.

bsqd	bsqd	bsqd	bsqd	bsqd	bsqd	bsqd	bsqd
QR8	QR8	QB8	Q8	K8	KB8	KKt8	KR8
7qd	7qd	7qd	7d	7q	7q	7q	7q
QR7	QR7	QB7	Q7	K7	KB7	KKt7	KR7
6qd	6qd	6qd	6d	6q	6q	6q	6q
QR6	QR6	QB6	Q6	K6	KB6	KKt6	KR6
5qd	5qd	5qd	5d	5q	5q	5q	5q
QR5	QR5	QB5	Q5	K5	KB5	KKt5	KR5
4qd	4qd	4qd	4d	4q	4q	4q	4q
QR4	QR4	QB4	Q4	K4	KB4	KKt4	KR4
3qd	3qd	3qd	3d	3q	3q	3q	3q
QR3	QR3	QB3	Q3	K3	KB3	KKt3	KR3
2qd	2qd	2qd	2d	2q	2q	2q	2q
QR2	QR2	QB2	Q2	K2	KB2	KKt2	KR2
1qd	1qd	1qd	1d	1q	1q	1q	1q
QR1	QR1	QB1	Q1	K1	KB1	KKt1	KR1

QR file. QKt file. QB file. Q file. K file. KB file. KKt file. KR file. White.

following men for White (each on the square which *White* so names) ; K on QKt2 ; Q on KB4 ; Rs on QR4 and Q6 ; Bps on KKt sq and QR2 ; Kts

* For Black's names of the squares, turn the book upside down.

on Q4 and K2 ; Ps on K6, Q3, KKt2, and KR3. Then for Black, black men as follows (reckoning the squares from his side of the board) ; K at QB4 ; Rs at Q2 and KKt6 ; B at QR4 ; Kts at Q sq and KB6 ; Ps at K2, QKt3, QKt5 and KR5. (Verify by diagram, p. 28.)

NOTE :—Each Pawn is named from the piece on the file of which it is standing at the time being, thus (diagram 1) White's Pawns (left to right) are called "Queen's Rook's Pawn" (QRP), "QKtP," "QBP," "QP," and so on. The same for Black ; but if (*e.g.*) a KP were moved on to the next file to right, it would then be described as "KBP," even though the original KBP were still on the same file.

THE STUDY OF CHESS.

Next to constant practice, nothing helps improvement so much as looking over better players, and studying the different works that have been written on the game. But what is the use of studying games and positions that may never occur? True; but when you teach a boy arithmetic, you give him particular sums and problems to resolve; these problems will never occur to him in real life, but in learning to work them, the young student becomes perfected in the common rules of figures necessary to their solution; and thus it is, with these exercises, chess-players acquire, also, an improved style of play from books, and situations occur every day, which they may win, from having met with something similar in the course of their solitary studies. (WALKER.)

CHAPTER II.

MOVES OF THE MEN.

[Two men may never be on one square.]

THE KING moves one square in any direction, forward, backward, sidewise, or diagonally, to a square of either colour. Place the K anywhere in the middle of the board, and there are eight squares to which he can move ; in a corner square he has only three squares to move to. Verify every statement for yourself. The two Kings may never come up to each other on adjoining squares, for a reason which will be given.

The QUEEN can be played at one move any number of squares in a direct line, forward, backward, sidewise, or diagonally. *But not the Q, nor the R, nor the B, can jump over another man.* Where she stands (in diagram) she can move, in one move, to any one of the twenty-seven squares marked ; at a corner square she has the choice of twenty-one squares.

The ROOK may move to any square of the same rank or file as the square on which he stands. In the diagram the R may move to any one of the fourteen marked squares. Wherever you place the R, he has the same number of squares to which he can move. (Verify this curious property of his.)

The BISHOP may move to any square of a

Black.

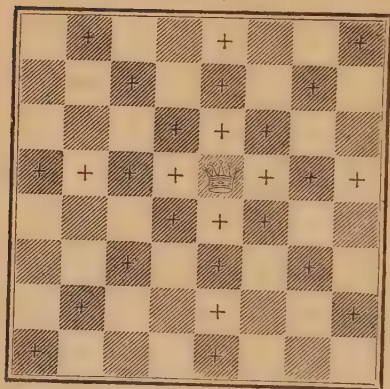


DIAGRAM 3.

Moves of Queen.

White.

Black.

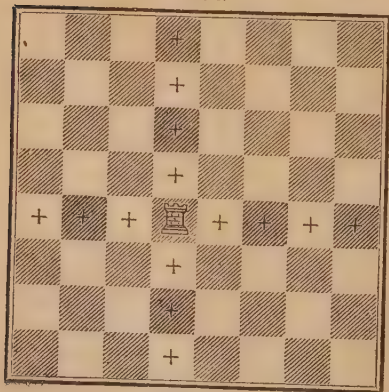


DIAGRAM 4.

Moves of Rook.

White.

diagonal on which he stands. Thus (see diagram), the B on White's K₄ may move to any one of the thirteen (one less than the R) squares marked. In a corner square he has choice of only seven. You will see that he cannot move to a square of a different colour ; and that a player cannot have two Bps on the same colour (unless one of them is a promoted Pawn—see hereinafter).

Black.

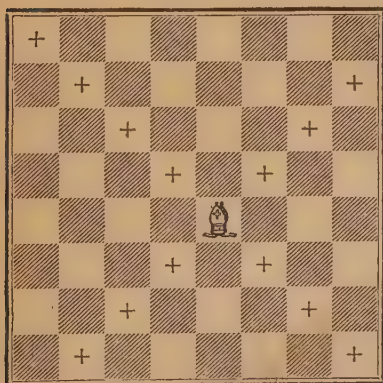


DIAGRAM 5.

Moves of Bishop.

White.

The KNIGHT moves in a peculiar way ; one square, as a R moves, then one square as a B (in any further direction) ; in moving he changes rank, file, diagonal, and colour of square. (Verify these details by the diagram.) The Kt at K₄ may move to any of the eight marked squares. In a corner square he has choice of only two squares. No matter what men (friends or foes) may occupy the

squares adjoining his square, he may move just the same, being the only chessman that has the power of leaping over another man.

Note.—The Ks, Qs, Rs, Kts, and Bps, are called “pieces” (in distinction from the Pawns); we use “man” as a general name for any piece or Pawn.

A *piece* (K, Q, R, Kt, or B) “commands” any sq to which (if free to move) * it can move; “attacks” any adverse man standing on such a square; and (if free to move) * may, in its player’s turn to play, capture any man it attacks. But the King, though he may take a hostile man, may not himself be taken or captured. In diagram 7 (it being White’s turn to play) the White Q may capture (or take) any one of the six Black men. In taking a man with a piece you remove it from the board and place your own piece (which takes) on the square on which the captured man stood (not, as in draughts, on the square beyond). You can only take one man in a move. The White R may take either the Black Q or B. The White Kt may take the RP, or the Kt. The White B can take the R only. The K can take the R only.

The PAWN’S movements are peculiar, differing much from those of the pieces—(1) The P can only move forwards, towards the far side of the board; (2) Its move, when not taking a man, is different from its move when capturing (*vide* diagram 8).

The P, when it first moves, may move one or two squares straight forwards (but not hopping over any man). Thus the P at QB2 may, at its first move, go to either of the two marked squares. After its first move, a P moves one square only straight forward. The P at QR2 cannot move at

* The restriction is given on page 17.

Black.

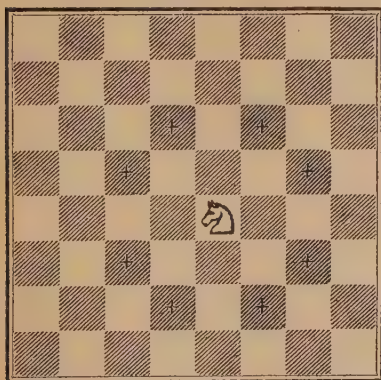


DIAGRAM 6.

Moves of Knight.

White.

Black.

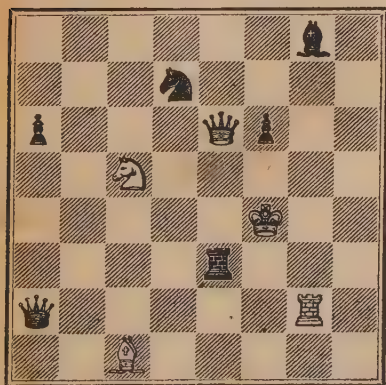
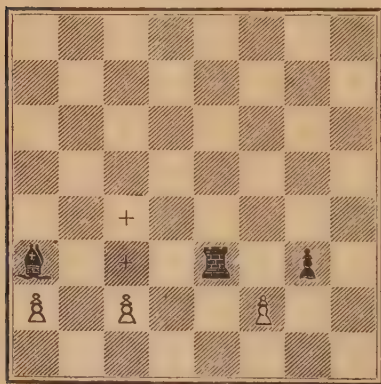


DIAGRAM 7.

White,

all, as long as the Black B stays where it is. The Pawn “commands” (or governs) the two squares (one only if P is at side of board) *diagonally* in front of it to right and left. Thus, the White P at KB2 commands the squares K₃ and KKt₃; and it may capture (or take) either the Black R or the P, removing it off the board, and placing itself on the square of the captured man. A Pawn

Black.



White.

DIAGRAM 8.

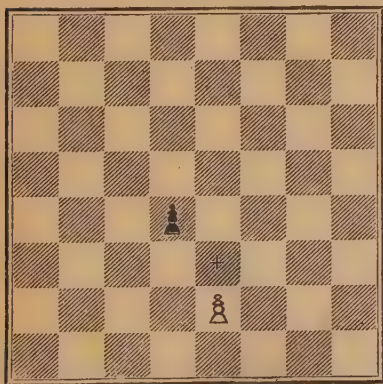
Moves of Pawn.

moves diagonally when it captures—at all other times straight forward.

Now for a puzzling (but important) move of the Pawn, which you will do well to master and to remember. We have seen players—who thought they knew all the rules—look surprised and hurt when this move has been made. “I didn’t understand that”—although it has been the rule for

generations. Suppose a Black P has advanced to Black's 5th rank, and White has an unmoved Pawn on an adjacent file. The White P may move two squares forward (if its road is clear), but then the Black P *may* (at Black's next move—not after) capture it in its transit over the intervening square (which the Black P commands) *exactly as if* it had moved one square only. Thus, if White moves his

Black.



White.

DIAGRAM 9.

Taking in
passing.

P to K₄, Black may (at his next move) remove White's P from the board and place his own P on his K₆ (not K₅), *exactly as if* the White P had moved to K₃ only. This move we call "Taking a Pawn in passing" (as it "passes over" the square commanded by the capturing P).

Another important point in Pawn play. When a Pawn reaches its player's 8th rank, it ceases to

be a Pawn. You at once exchange it for a Q or R or B or Kt of its own colour (whichever of the four you choose) and place the piece you select (or some substitute for it) instead of the P on the square which the latter had reached. You are said to "promote" this Pawn (like making a King in draughts). By promoting a Pawn you can have a second (or even a third) Q—a Q for each P you get across—or a third R, or what you think best.

One move remains, and that is "Castling." Castling is a compound move in which a K and one of his Rs takes part. You can only make the move under these conditions:—

(1) Neither the K nor this R has previously moved.

(2) The K is not in check (*i.e.* is not attacked by any man of the enemy) at the time of castling. (It does not matter how many times he may have *been* in check, so long as he has not moved.)

(3) None of the opponent's men commands (or bears upon) the two squares of the first rank nearest the K on the R's side.

(4) The squares between the K and the R are all empty.

You may (these conditions being all fulfilled) castle in one of two ways: (a) you may "castle on the K side," thus—

Position before castling on K side.

DIAGRAM IO.



White.

You first place the K on KKt sq, and then move the R across to KB sq, leaving them as shown below. This counts as one move.

Position after castling on K side.

DIAGRAM II.



White.

(b) You may "castle on the Q side," moving the K two squares towards the QR and then bringing the QR to Q sq, thus—

Position before castling on Q side.

DIAGRAM 12.



White.

Position after castling on Q side.

DIAGRAM 13.



White.

If a man of your opponent's commanded your QKt sq, that would not hinder your castling on the Q side, though we have seen hesitation in this case.

CHECK AND CHECKMATE.

You do not, in chess (as in draughts), finish the game by clearing off all the opponent's men. Taking men is, in chess, only a means—very important, no doubt—but only a means to an end, and that end is to “checkmate” the opponent's K (the word “checkmate” means “the King is dead”). Whoever can do this to the enemy's K wins the game.

To explain this. Whenever a man of the other side “commands” the square your K is on, your K is in “check” (is under attack, or under fire). Any other man (but the K) can be captured if it stays where it is attacked. But the K may not be taken, nor may he (for a single move) remain in check (or under attack). But suppose he is “in check” and cannot get out of check? Then he is checkmated, is hemmed in, and forced to surrender. There are three ways of getting out of check : (1) To take the man which is giving check to the K—that of course ends the check ; (2) To move your K to a square on which he will not be in check ; (3) To interpose, or cover, *i.e.* to put one of your men on a square between your K and the man which checks (or attacks) him ; thus you screen off the attack. (You cannot, you will soon see, ever do this last, when a P or a Kt gives check—then you can only capture the P or Kt, or else move the K.) If you cannot stop, or ward off, the check in any of these ways, your K is checkmated—the game is over, and your opponent has won.

In diagram 14 the Black Q has just come to her K's square. She now attacks or “checks” your

K. Can you get out of check? Yes; in each of the three ways mentioned. Your K can move to one of the marked squares (which the Q does not command); this will take him "out of check"; OR the Kt can take the Q; OR the R can come in between the K and the Q, *i.e.* you can "interpose" the R at your K7, shutting off the check.

Remember this (which is of the utmost import-

Black.

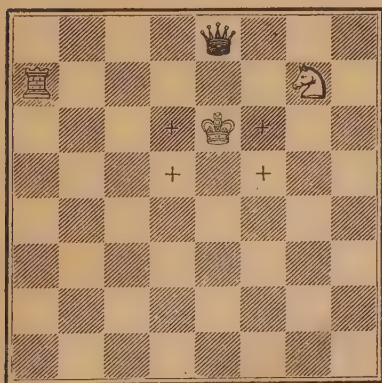


DIAGRAM 14.

White.

ance), YOU MAY NOT MAKE ANY MOVE WHICH WOULD PLACE OR LEAVE YOUR KING IN CHECK. ("Read this into" every statement we have made.) When you make a move which puts your opponent's K into **check**, it is usual, but not necessary, to call his attention to it, by saying the word "check" (which simply means "King!").

The K can never be checked by more than two

men at once (see "Double Check," p. 30); nor can the one K give check to the other, for if he did, he would be putting himself in check by so doing; so that the two Ks may never be on adjacent squares.

You may never move a man, if moving that man would place or leave your K in check. Thus, in diagram 15, you may not take the Black R with

Black.

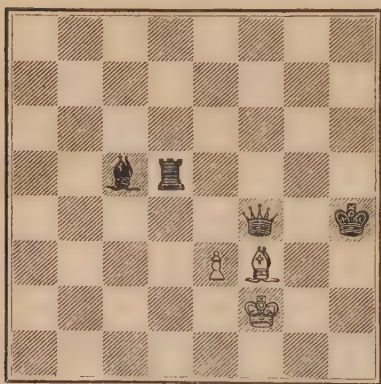


DIAGRAM 15.

White.

B, for, if you moved the B, the White K would be in check from the adverse Q; nor may you capture the Q with the P, for that would let in a check from the Black B. You may not move your K to Kt3, because he would there be in check from the Black Q and from the Black K. Here we may answer a question occasionally asked: Can a man that may not itself move (as the White

B in diagram) give check? or are its powers, so to say, paralysed for the time? The answer is, it still retains its power of checking; the Black K, if he went to his Kt5 or R4, would be in check from this B; therefore he may not go to either.

Diagram 16 illustrates "checkmate." The White K is in check from the Q; if it was Black's turn to move, and if a K could be taken, the Q

Black.

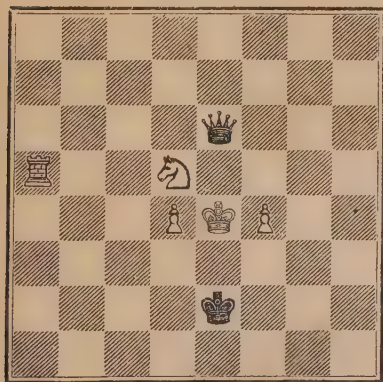


DIAGRAM 16.

White.

might take him.* Let us see whether this check from the Q can be in any way warded off or stopped. Can the K be got out of check? The Kt cannot take the Q; nor can any other of the White men; nor can any White man come in

* The logical conclusion of a win would be the capture of a K; but, by a curious convention, the game stops when such capture (if permitted) would be inevitable, if each player made one more move.

between the Q and White K (the R could, but for the Kt); nor can the K move anywhere, for the two vacant squares in front of him are as much attacked by the Q as is the square on which he is; if he went (*e.g.*) to B5 he would still be in check; the squares to right and left of him are blocked by his own men, the squares Q3 and B3 are guarded from him by the Black K, while K3 is doubly controlled (by the Black K and by the Q). The White K is therefore checkmated and White has lost the game.

Properly speaking, only the K is "checked"; but the term "divergent check" is sometimes used to describe a move which gives a check to the K, and at the same time attacks another man (especially a valuable one). Thus (diagram 17), if it is Black's move, he plays Kt to the square marked, attacking both K and Q. The Kt cannot be taken; the K must move to get out of check, and then the Kt at next move takes the Q. There is nothing, in chess, more dangerous than to allow one of your opponent's men to attack, or "fork," two of your men by one move.

Equally dangerous is what some have called the "check penetrant," when a piece of yours (a B, or Q, or R) attacks a man of the opponent's *through* his K which is put into check. You will understand this best from an example. White (diagram 18), having the move, moves his B to Kt sq, giving check; this gains the Q; for the Black K *must* get out of the B's line, and, he having done so, the B at White's next move captures the Q.

One of the greatest beauties of chess turns on this mode of finishing the game—by checkmate, not by simply capturing men. A skilful player

Black.

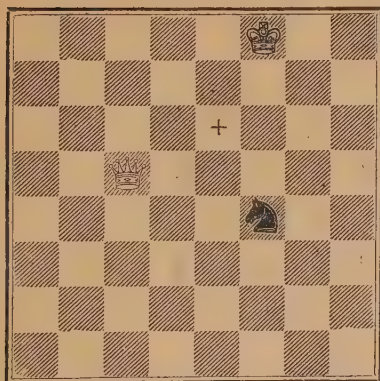


DIAGRAM 17.

White.

Black.

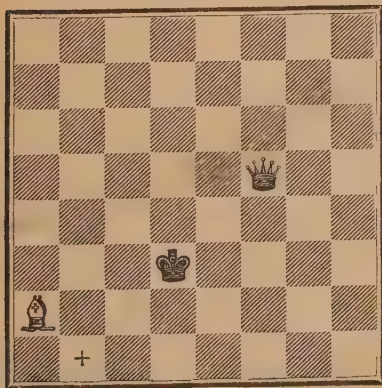


DIAGRAM 18.

White.

may sacrifice (*i.e.* seem to throw away) half his men, in order to bring about a checkmate. Thus, here, White can win by sacrificing his Q ; he moves his Q to Kt7, giving check ; the only way for Black to get out of check is to take Q with R ; whereupon the P takes the R and gives checkmate ; the Black Q and B looking helplessly on, outdone by a simple

Black.

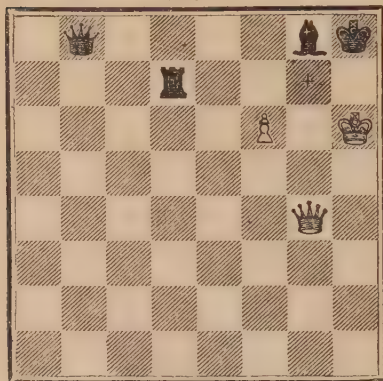


DIAGRAM 19.

White.

Pawn ! What matter to lose your Q, if you win the game ?

Deschappelles, the greatest chess (and whist) player of his day, said hereupon : " For my part, I look neither to the right, nor to the left ; but I simply examine the situation before me, as I would that of two hostile camps, and I do that which I think best to be done. I want to checkmate ; I do not want to capture, to defend, nor to attack. I repeat, I want to checkmate, *et voilà tout.*" Truly, a counsel of perfection !

CHAPTER III.

HOW MOVES ARE RECORDED.

[Note.—We use the following signs and abbreviations: “ch,” or “+,” for “check”; “dis ch” for “discovered check”; “dou ch” for “double check”; “×” for “takes”; “—” for “to”; “i p” for “in passing”; “=,” or “bec,” for “becomes” (thus “P = Kt” means “Pawn becomes a Knight”); “?” (after a move) means “bad move”; “!” (after a move) means “good move.”]

You describe or write down a move thus: first, you put down the name of the man you move, then the word “to” (supposing it is a simple move without taking anything), followed by *your* name for the square to which you move it. Thus, if you (White) begin the game by moving the Queen’s Pawn two squares, you express it thus: “Pawn to Queen’s fourth,” or (more shortly) “P—Q4.” There is no need to say “QP—Q4,” as only one Pawn can move to the square named. Put all that is necessary to make your meaning quite clear—and put no more.

If you take a man, you write down the name of the man you move, the word “takes” (or “×”),

and then the name of the man taken ; *e.g.* " B $\times$ Kt " (Bishop takes Knight) ; for castling, you put " castles (K)," or " O—O," for " castling on the K's side " ; " castles (Q)," or " O—O—O," for " castling on the Q's side."

Sometimes this would not be enough ; for instance, if White took the RP (diagram 20) with the Kt at top of board, and you simply wrote " Kt $\times$ P," no one would know *which* Kt had moved, or *which* P was taken. Write " Knight at Knight's eighth takes Rook's Pawn," or " Kt (Kt8) $\times$ RP." Write either " B—QB₄," or " B—KB₄," according to *which* B is moved to White's fourth rank. If Black takes the R on B's file, write " P $\times$ R (B₄). " Put your meaning beyond any risk of mistake.

In writing a score of a game, put down White's first move ; alongside of it, Black's first, and so on ; writing all White's moves in one column, Black's in another, and numbering the moves at side for convenience. Play out this short game (setting up your men as shown in our first diagram).

SICILIAN GAME.

White.	Black.
1. P—K ₄	P—QB ₄
2. Kt—KB ₃	Kt—QB ₃
3. P—Q ₄	P $\times$ P
4. Kt $\times$ P	P—K ₄
5. Kt—B ₅	Kt (Kt sq)—K ₂ ?
6. Kt—Q ₆ mate.	

At White's second move you are told to move a Kt to " King's Bishop's third square," you soon

Black.

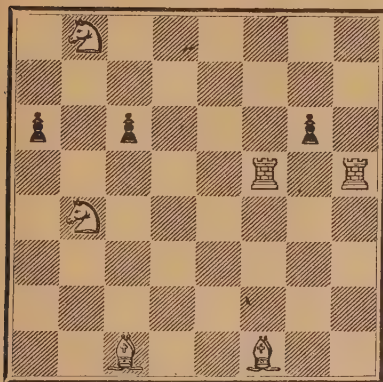


DIAGRAM 20.

White.

Black.

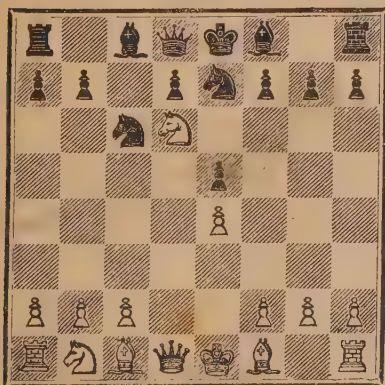


DIAGRAM 21.

White.

see that only the Kt by the K *can* move there. At Black's fifth move, the score says "Knight at Knight's square goes to King's second square." If it did not say "at Knight's square," you would not know *which* Kt was moved to K2. If you have made these moves rightly, your board and men will look as shown (diagram 21).

Black's last move was a blunder; by it he hemmed in his K completely, allowing you to give "smothered mate"; he should have moved that Kt to B3.

Sometimes moves are written fractionwise, each numerator being White's move, each denominator Black's; thus the game given might be written :

$$1. \frac{P-K4}{P-QB4} ; 2. \frac{Kt-KB3}{Kt-QB3}, \text{ \&c.}$$

If you wish to write separately a move of Black's, you write it thus, "7. . . . B--Q3," to show that it was *Black's* move (not White's, which would be simply 7. B—Q3) ; or write it thus, "7. $\frac{\quad}{B-Q3}$."

In writing a move any square named is named from the *mover's* side of the board. Thus (for White), "7. Q × P (Kt6)" means that White Q (at the seventh move) takes a Pawn standing at *White's* (not Black's) Knight's sixth square = White's Q moves to his Knight's sixth, taking a Pawn. "P × R bec Q ch" = Pawn takes Rook and (having reached its player's eighth rank) is exchanged for a Q, and this new Q at once gives check to the enemy's K.

THE GERMAN AND FORSYTH NOTATIONS.

It is useful to know these systems. The Germans, in recording a game, adopt this plan. They name the squares *from White's side of the board only, so that either player has the same name for each square.* The files from left to right are numbered "a, b, c, d, e, f, g, h"; the K file being "e"; the KB file "f," &c. The ranks are numbered (from

Black.

a8	b8	c8	d8	e8	f8	g8	h8
a7	b7	c7	d7	e7	f7	g7	h7
a6	b6	c6	d6	e6	f6	g6	h6
a5	b5	c5	d5	e5	f5	g5	h5
a4	b4	c4	d4	e4	f4	g4	h4
a3	b3	c3	d3	e3	f3	g3	h3
a2	b2	c2	d2	e2	f2	g2	h2
a1	b1	c1	d1	e1	f1	g1	h1

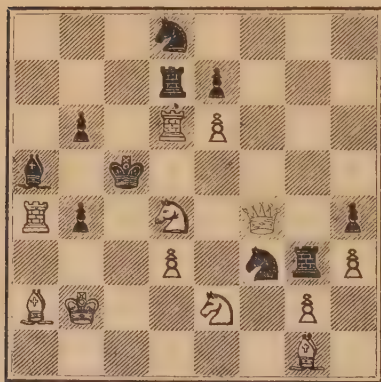
GERMAN
NOTATION.

White.

White's side towards Black's) as "1, 2, 3, 4, 5, 6, 7, 8." All that is necessary to describe a move of either player is to give the square from which he moves followed by that to which he moves. (Each square is accurately described by giving the file and the rank on which it is. Thus White's K6 or Black's K3 would be "e 6"; Black's QB7 or

White's QB2 would be "c 2," and so on.) Usually, when a *piece* is moved, the initial of that piece's name is prefixed ("K," König = King; "D," Dame = Queen; "L," Läufer = Bishop; "S," Springer = Knight; "T," Turm = Rook; "B," Bauer = Pawn).^{*} Thus the game on p. 24 would be described: "1. e 2—e 4, c 7—c 5; 2. S g 1—f 3, S b 8—c 6; 3. d 2—d 4, c 5 × d 4; 4. S

Black.



FORSYTH
NOTATION.

(Example.)

White.

f 3 × d 4, e 7—e 5; 5. S d 4—f 5, S g 8—e 7; 6. S f 5—d 6 ‡" (‡ = mate).

The Forsyth notation is a short way of writing down a problem or position, where you have not a diagram at hand. Start at Black's side of board, recording each rank from Black's first rank to his

^{*} The French terms are Roi=K; Dame=Q; Tour=R; Cavalier=Kt; Fou=B; and Pion=P; e.g. C. 5 FR=Kt—KB5.

eighth—as you read the lines of a book—always from left to right. Put figures for empty squares, and the initial of any man for the square on which he is—a small letter for a Black man, a capital letter for a White one. Mark (for convenience) the end of each rank by a / stroke. If a rank is empty, you show it thus “/o/.” The position in diagram will be described as follows: 3 kt 4 / 3 r p 3 / 1 p 1 R P 3 / b 1 k 5 / R p 1 Kt 1 Q 1 p / 3 P 1 kt r P / B K 2 Kt 1 P 1 / 6 B 1 /. (It is a problem by M. Lamouroux; White, moving first, forces mate in two moves, of which the first is 1 B—R2.)

Set up on your board the following position; r 1 b 2 r 1 k / p p 4 p p / 3 p 4 / 3 B 1 q 2 / o / 1 Q Kt 3 P kt / P P 3 P K P / R 3 R 3 /. It occurred in a game in which Mr. J. H. Blackburne, the well-known English champion, announced mate by Black in four moves. Here they are: 1. . . . Q × P ch; 2. K—R sq, Q—Kt8 ch; 3. R × Q, Kt—B7 ch; 4. K—Kt2, B—R6 mate.

We add a picture-problem by M. Schoumoff (“L'ancre levée intempestivement”) o / 3 p 4 / 1 p kt r kt p 2 / 3 k 4 / 3 p 4 / P 2 Kt 2 P 1 / 1 P 1 P 1 P 2 / 2 R K R 3 /. Black moves, and then White mates in three moves: 1. . . . P—Kt4; 2. P—Kt3, P—B4; 3. R—B5 ch, Kt × R; 4. Kt—B4 mate. Black may vary his moves, but cannot do better.

CHAPTER IV.

CHESS TERMS.

Castling.—See p. 14.

Check, Checkmate.—See p. 16.

Discovered Check.—You “discover” check, when, by moving a man, you unmask (or open) check upon your opponent's K from some piece, the attack or check of which had been screened off by the man moved. See diagram 22. In this position it was White's turn to play, and Black undertook to mate in three moves. 1. P—R5, B—R2 ; 2. P—R6, P—B4. Now White's BP must move, and Black, by moving on his BP, discovers, or opens, check from his B upon the White K. This move not only checks, but (in this instance) checkmates also.

Divergent Check.—See p. 20.

Double Check.—This takes place when you discover check in such a way that the man you move checks, besides opening check from another of your men. The opponent's K being checked from two directions is obliged to move. Example: (Diag. 23) White played as follows—1. Q—Q8 ch, the K you will see must take the Q, placing himself at his Q sq ; White's second move is B—KKt5 double check, *i.e.*

Black.

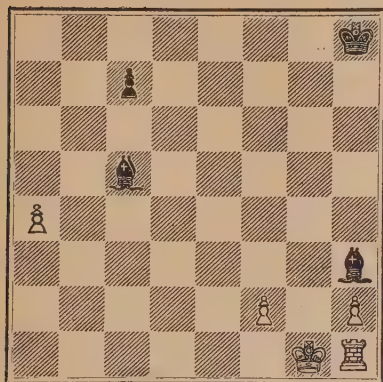


DIAGRAM 22.

White.

Black.

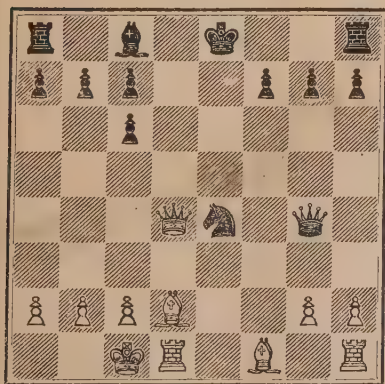


DIAGRAM 23.

White.

check from the B and from the R. Black's only move is K—K sq, whereupon 3. R—Q8 mate.

Doubled Pawns.—When a P, by a capture, places itself on the same file with another P of the same colour, these two Pawns are called “Doubled Pawns.”

Drawn Game.—Strictly a game which neither
Black.

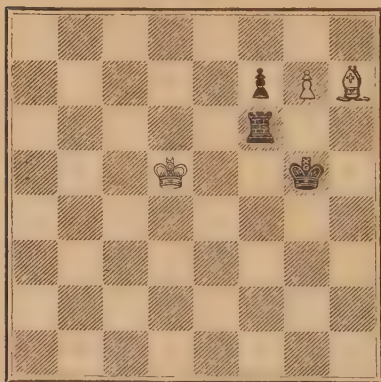


DIAGRAM 24.

White.

player can possibly win or lose, *e.g.* K and a B against K. Players also call “drawn games,” games in which (1) the same moves are repeated several times over; (2) the players agree that neither has any chance of winning against fairly good play of the other, *e.g.* K and Q against K and Q (under ordinary circumstances); (3) one player checks his

opponent's K with an endless series of checks, but cannot checkmate; (4) one of the players' Ks is stalemated. (For a more exact statement, see the British Chess Code.) Example: Black with move "draws" the game, *i.e.* prevents White from winning, though he cannot himself hope to win; 1. . . . R—Q3 ch; 2. K×R (if the K moved otherwise, R would go to Q sq and stay on first rank, ready to take the P if it "queened"), K—B3; 3. if P—Kt8 becomes Q or R, the Black K is "stalemated" (q.v.); if P bec B, the two Bs and K cannot give mate; if P bec Kt giving ch, the Black K goes to Kt2 and will capture the B or the Kt, not leaving White enough to mate with. In any case the game is drawn; White, though stronger, cannot win the game.

Exchange, The.—The difference in value between a R and a B or Kt; you win (or lose) "the exchange" if you win (or lose) a R in exchange for a B or Kt.

Exposed.—A man is "exposed" when it is liable to be captured by a man of the other side. You "leave a man exposed" when, instead of removing it somewhere out of reach, you leave it for your opponent to take, if he thinks fit to do so.

Forced Mate.—When the position is such that you are able to mate your opponent, whatever he may do, in a certain number of moves, you have "a forced mate," or can "mate by force." In diagram 25, Black can "force mate" in four moves. Here they are: 1. . . . Q×RP ch; 2. K×Q (must), R—R3

ch ; 3. K—Kt2, B—R6 ch ; 4. K—R sq.
B—B8 mate.

Forced Move.—Either, the only move left to a player (such as White's moves in the foregoing) ; or, the only move by which he can escape some loss which is threatened.

Fork.—When a piece or Pawn attacks two men at once, it is said to "fork" them ; when one of these two men is the K, great loss often occurs. (Diagram 26) White wins ; 1. Q × Kt ch, Q × Q (else White would gain the Q for nothing) ; 2. Kt—B5 ch, "forking" the K and Q ; the K on one tine, the Q on the other ; Black must move K ; then 3. Kt × Q, and White will win after queening the Pawn.

Gambit.—An opening, or way of starting a game, in which you give up a man to develop your pieces the quicker, hoping to get an attack upon your opponent that will compensate for the man sacrificed. Boden humorously defined it : "A gambit is that in which you sacrifice a Pawn or a piece for the purpose of obtaining a lost game."

Isolated Pawn.—A Pawn which has no P of its own side on either of the two files nearest to its own. Generally, it is a disadvantage to its owner, as it can only be defended by a piece.

Minor Piece.—A B or Kt is so called as being of less value than a R.

Opposition, The.—See p. 115.

Passed Pawn.—A Pawn which has no adverse P in front of it on its own file or on either of the two nearest files. Such a P is an advantage

Black.

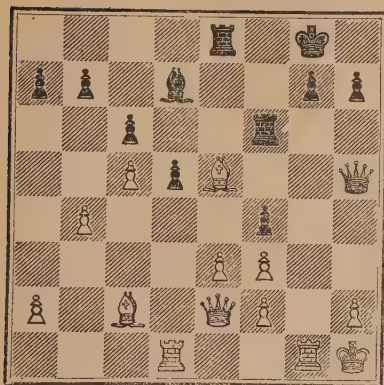


DIAGRAM 25.

White.

Black.

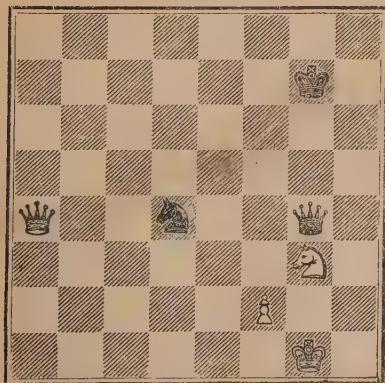


DIAGRAM 26.

White.

to its owner, as it can only be stopped from queening by a piece, which may have to be given up in exchange for the P.

Perpetual Check.—You give this kind of check, when you keep on checking in such a way that your opponent's K can only escape one check by exposing himself to another. Such a game is counted as drawn, if you persist in giving the

Black.

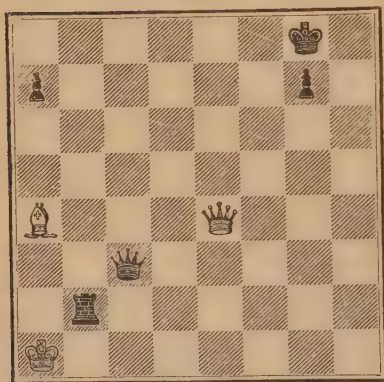


DIAGRAM 27.

White.

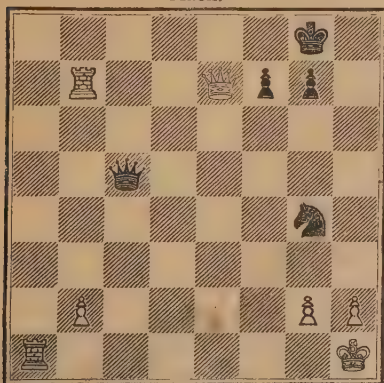
checks. Example: here, if it were Black's move, he could checkmate at once by 1. . . . Q—QR6 ; but White, having the move, plays 1. Q—K8 ch, the Black K can only move to R2 ; whereupon White plays 2. Q—R5 ch, thus driving the K back to Kt sq ; then 3. Q—K8 ch, again. Black can do nothing better, and White has nothing better to do. If he tried to win, he would lose ; so he

wisely draws by perpetual check. It is, in such a case, plainly waste of time to go on.

Pin, To.—A man is "pinned" when it is attacked, and cannot move off the line of attack, without exposing its K to check, or a man more valuable than itself to capture.

Scholar's Mate.—A mate which is sometimes given to a beginner, thus: 1. P—K4, P—K4; 2. B—B4, B—B4; 3. Q—R5, P—Q3; 4. Q × BP mate; Black by his third move defends his KP, but neglects the KBP; by 3. . . . Q—K2, he defends both. Checkmate in two moves is possible, e.g. 1. P—KB3, P—K4; 2. P—KKt4, Q—R5 mate.

Smothered Mate.—A mate in which a King, hemmed Black.



White.

DIAGRAM 28.

in ("smothered") by his own men, is check-

mated by a Kt. Example (diag. 28) : Black, with move, wins as follows—1. . . . Kt—B7 ch ; 2. K—Kt sq, Kt—R6 doub ch ; 3. K—R sq (if to B sq, 3. . . . Q—B7 mate), Q—Kt8 ch ; 4. R×Q, Kt—B7 mate.

Stalemate.—When your K is not in check, and you cannot move without putting him into

Black.

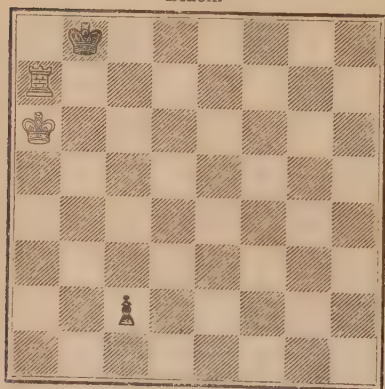


DIAGRAM 29.

White.

check, the game is at a deadlock ; you are “stalemated,” and the game is counted drawn. Example (diag. 29) : if it were Black’s move he would queen his Pawn and win ; but White, having move, can draw, *i.e.* prevent Black from winning ; 1. R—QKt7 ch, K—B sq (else White would keep on checking on QR7 and QKt7) ; 2. R—Kt5, P—B8 bec Q

(else White would play R—QB5 and win the P and the game) ; 3. R—QB5 ch, Q × R (must do so, or lose the game). The White K is now not in check, and should move, but cannot do so without going into check from Q or from K. This not being allowed, he cannot move at all, and it is nobody's game.

Black.

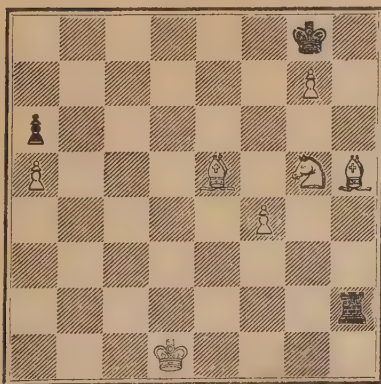


DIAGRAM 30.

White.

Another example (diag. 30): Black, having move, herein draws as follows—1. . . . R—Q7 ch ; if K moves along his rank, the R follows it checking on the second rank (not on the first, else the K would go up the board among his men, and White would be able so to take, or parry the attack of, the R, if it continued checking, as to leave a move free

for the Black K); if the R is not taken, there is perpetual check; if K or B takes it, Black (with the turn to play) cannot make any legal move and is "stalemated."

Taking in Passing.—See p. 13.

Time Limit.—In important matches and tournaments it is customary to use chess clocks so constructed that the times occupied by the players in making their moves are separately measured. In each hour or other portion of his time thus measured, a player must make a specified number of moves; otherwise he forfeits the game.

Waiting-Move.—A move making no important change in the position and played with the intention of forcing the opponent to make such a change; or of leaving it to him to take some decisive step in the game, if he chooses to do so. Here is a problem in which a waiting-move, forcing Black to disturb the position to his loss, occurs; White K at KR sq, R at QKt4, Kt at Q4; Black K at QR8, P at QKt3. White mates in four moves: 1. Kt—Kt5, K—R7; 2. K to any sq; *i.e.* White, *practically*, leaves the position unchanged, and makes Black (to all intents and purposes) move twice running; 2. . . . K—R8; 3. Kt—B3, fixing the K, P moves; 4. R—Kt sq, mate. Without the "waiting-move," at White's 2nd, the mate could not be brought about in four moves.

CHAPTER V.

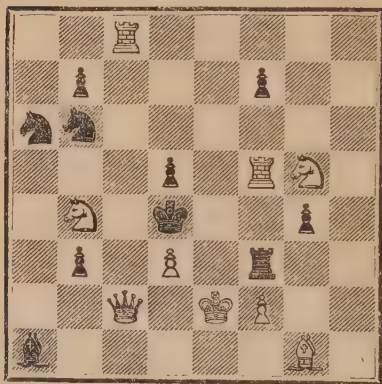
EASY CHECKMATES.

BEFORE launching out on a regular game, you will do well to work through this chapter. By so doing, you will gain some insight into the powers and working of the various men, and into the art—so very important—of looking ahead and making one move a stepping-stone to the next, these together to a third. and so on ; in fact, of forming a “ plan.” Many of the mates you will see here are occurring every day. Many such are overlooked, in actual play, from the players not having accustomed themselves to combine their moves, and to look forward for a mate. Probably the identical positions may never occur to you (as the actual sums in the school-books are hardly likely to come up again in after-life) ; but similar ones will crop up, and the experience gained in quiet study will serve you in the stress of actual combat. In each of the examples here given the player who moves first forces mate in the given number of moves. The solutions are given at the end of the chapter, but use them sparingly and only after having made every effort to find them for yourself.

The young player will find an interesting and

most instructive exercise in making (upon the board) the key-move (*i.e.* White's first move) to problems in two moves (not trying to discover it for himself), and then (without handling the men) finding how White gives the mate after each of Black's replies. This will help him in what may be called "reading" the board, *i.e.* in grasping the mutual relations of the various forces and the ways

Black.



White.

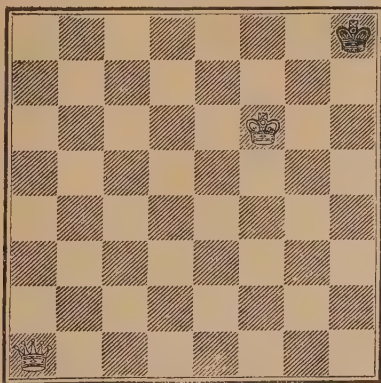
in which they can be made to work together. Plenty of material will be found in collections of problems and the chess columns of various newspapers. As an instance, we give a problem by M. Lamouroux, in which, after the key-move (1. R—QB6), Black has a large number of replies. The way in which White mates after each of these, is given at the end of the chapter.

EASY CHECKMATES.

43

CHECKMATES IN TWO MOVES.

Black.

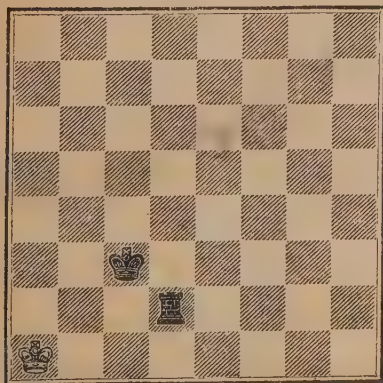


No. 1.

White to Move.

White.

Black.

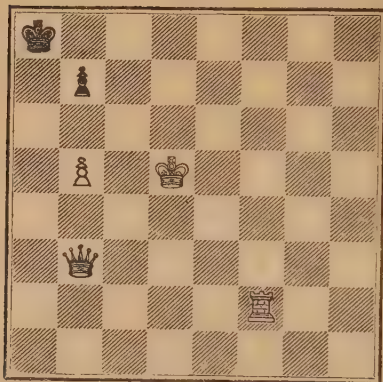


No. 2.

Black to Move.

White.

Black.

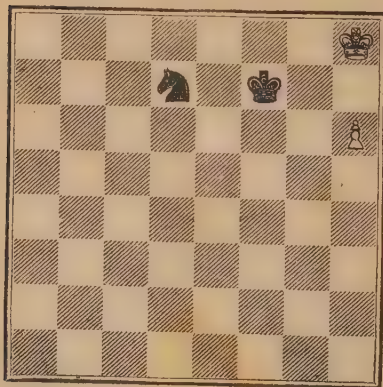


No. 3.

White to Move.

White.

Black.

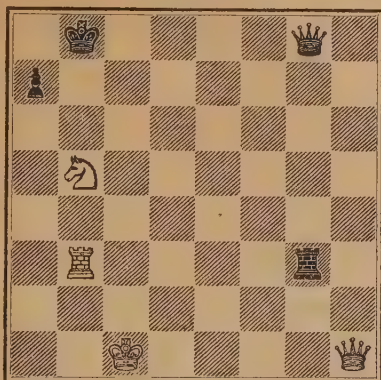


No. 4.

Black to Move.

White.

Black.

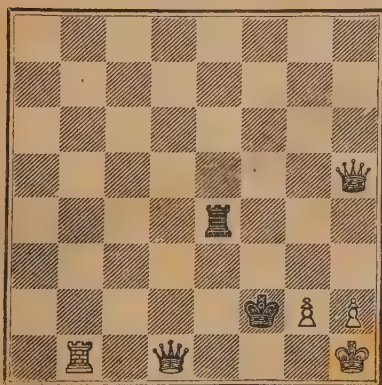


No. 5.

White to Move.

White.

Black.

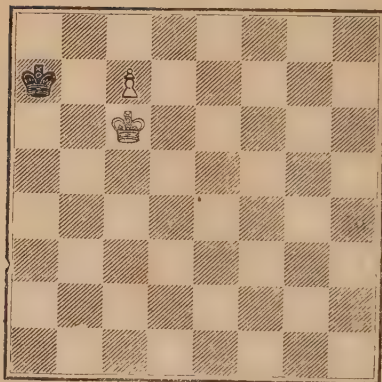


No. 6.

Black to Move.

White.

Black.

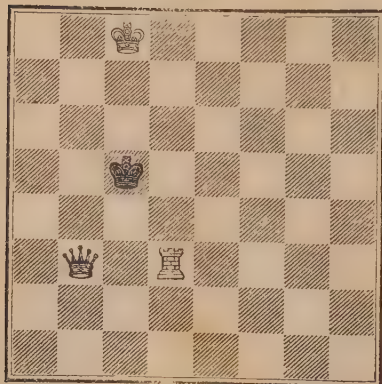


• White.

No. 7.

White to Move.

Black.



White.

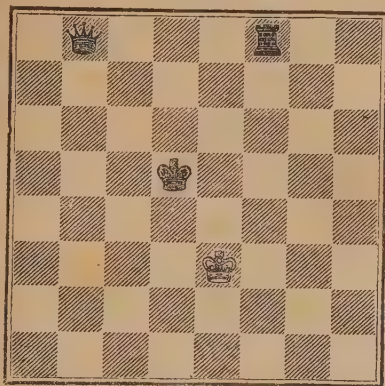
No. 8.

White to Move.

EASY CHECKMATES (IN TWO).

47

Black.

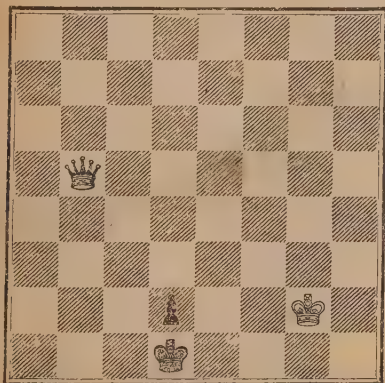


No. 9.

Black to Move.

White.

Black.

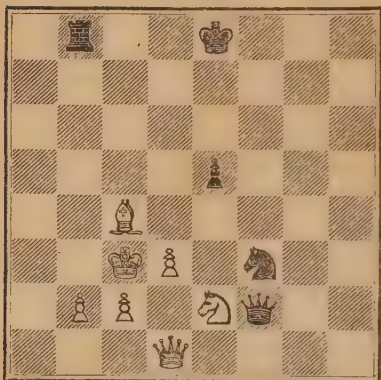


No. 10.

White to Move.

White.

Black.

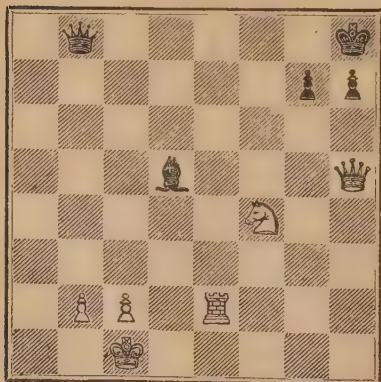


White.

No. 11.

Black to Move.

Black.



White.

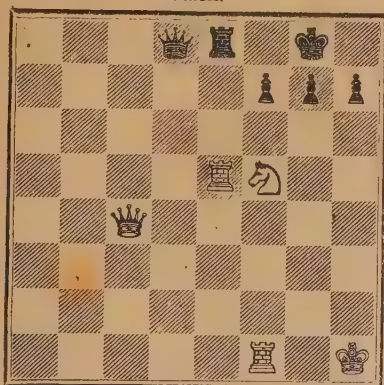
No. 12.

White to Move.

EASY CHECKMATES (IN TWO).

49

Black.

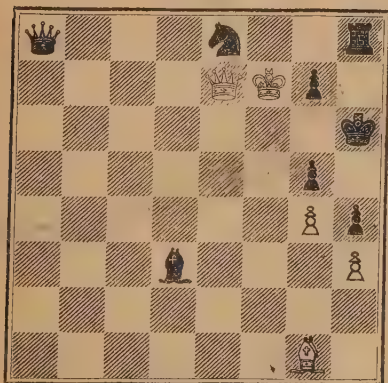


No. 13.

White to Move.

White.

Black.

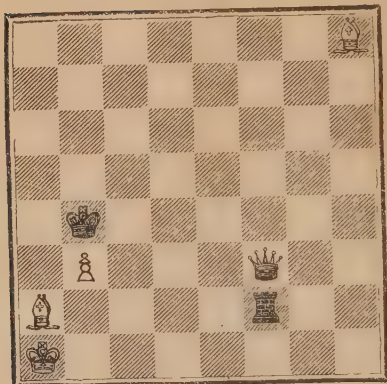


No. 14.

White to Move.

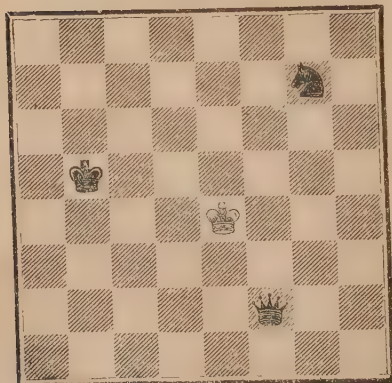
White.

Black.



White.

Black.



White.

No. 15.

Black to Move.

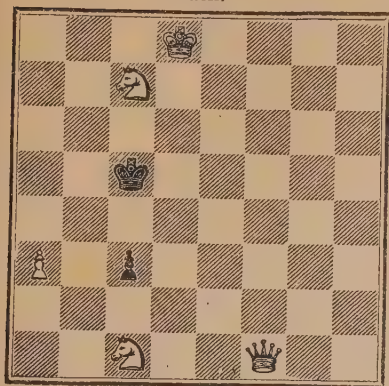
No. 16.

Black to Move.

EASY CHECKMATES (IN TWO).

51

Black.

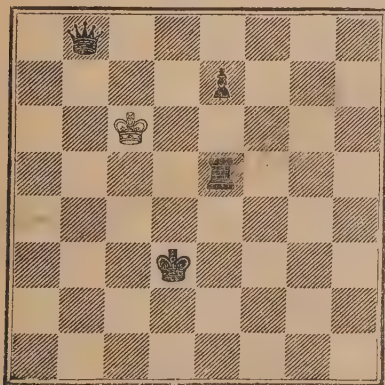


No. 17.

White to Move.

White.

Black.

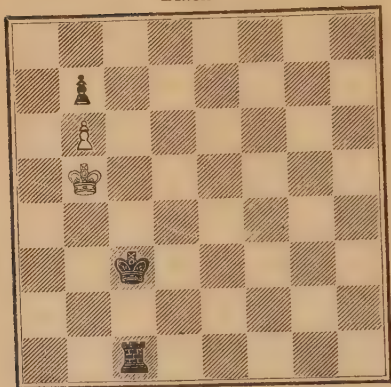


No. 18.

Black to Move.

White.

Black.

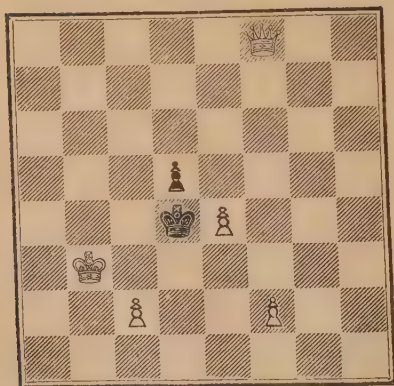


No. 19.

Black to Move.

White.

Black.

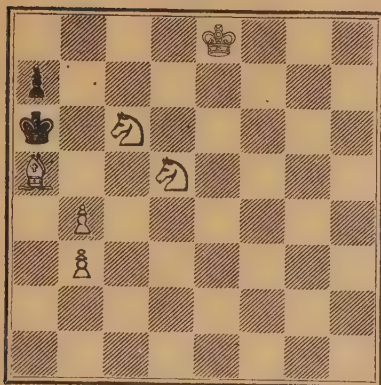


No. 20.

White to Move.

White.

Black.

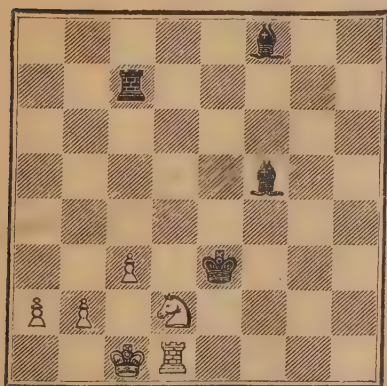


No. 21.

White to Move.

White.

Black.

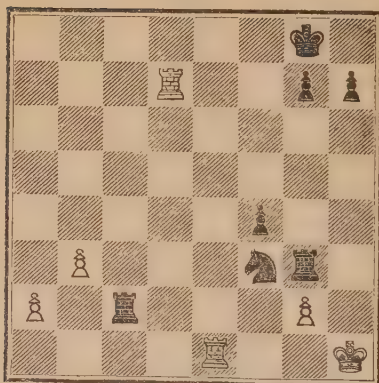


No. 22.

Black to Move.

White.

Black.

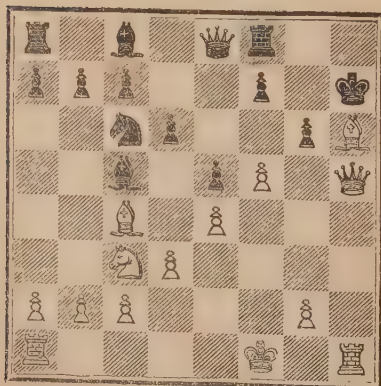


No. 23.

Black to Move.

White.

Black.

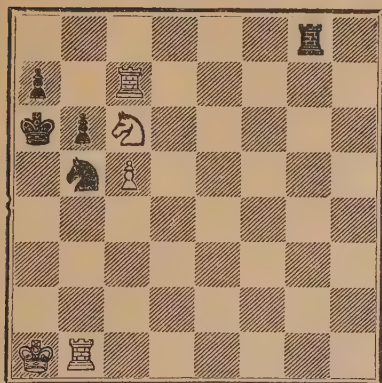


No. 24.

White to Move.

White,

Black.

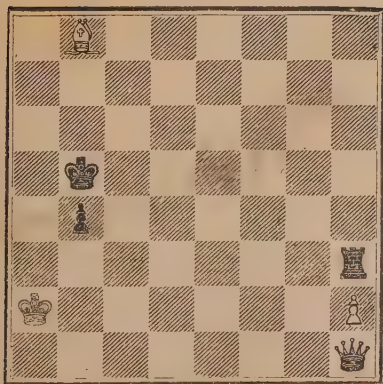


No. 25.

White to Move.

White.

Black.

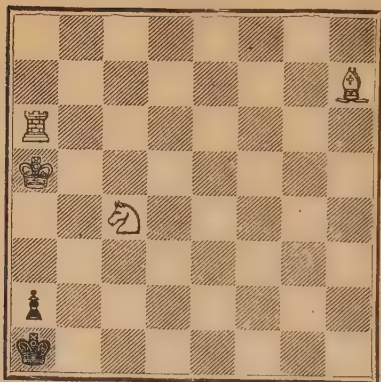


No. 26.

Black to Move.

White,

Black.

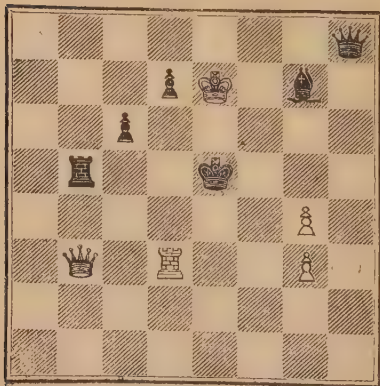


No. 27.

White to Move.

White.

Black.

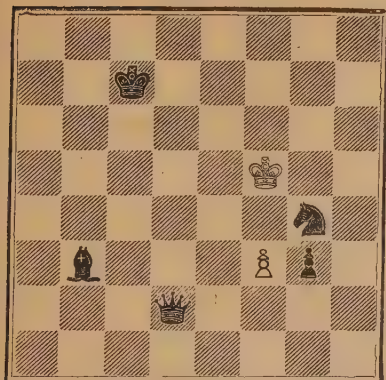


No. 28.

White to Move.

White.

Black.

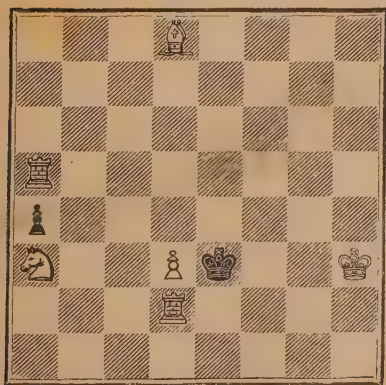


No. 29.

Black to Move.

White.

Black.

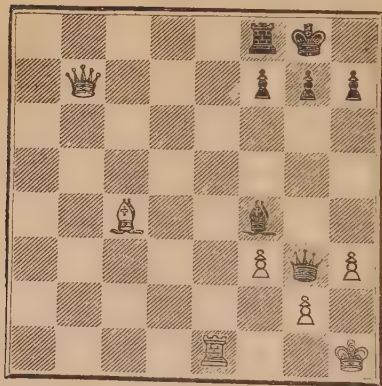


No. 30.

White to Move.

White.

Black.

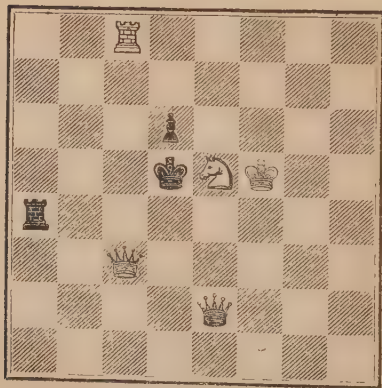


No. 31.

White to Move.

White.

Black.



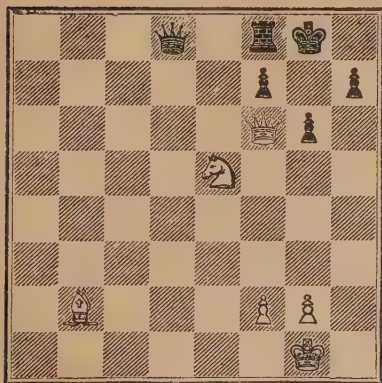
No. 32.

White to Move.

White,

CHECKMATES IN THREE MOVES.

Black.

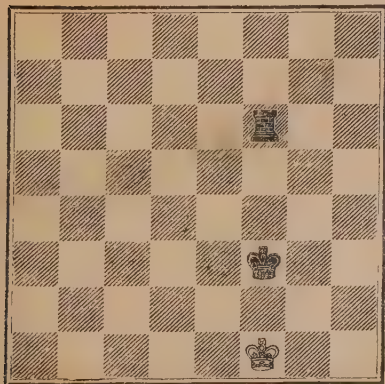


No. 1.

White to Move.

White.

Black.

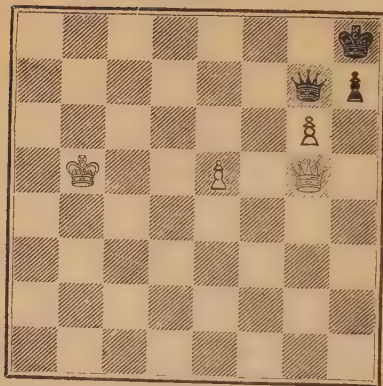


No. 2.

Black to Move.

White.

Black.

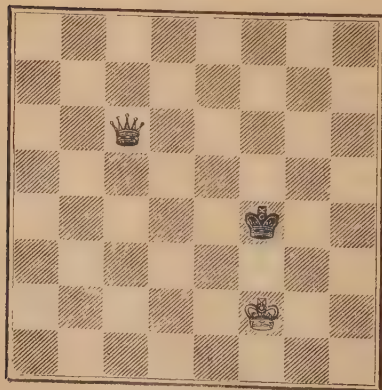


No. 3.

White to Move.

White.

Black.

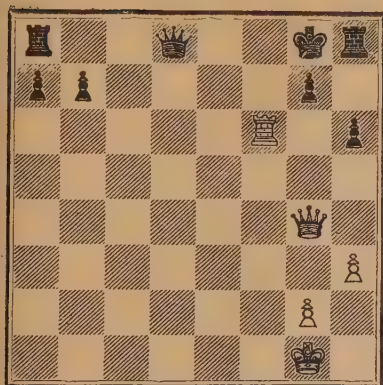


No. 4.

Black to Move.

White.

Black.

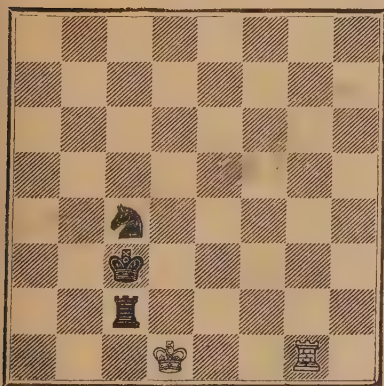


No. 5.

White to Move.

White.

Black.

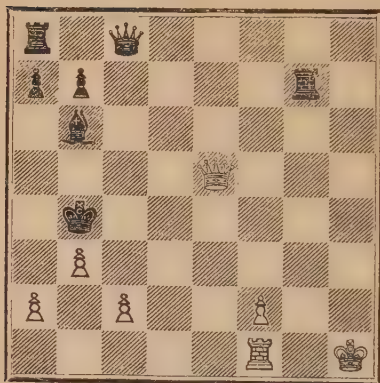


No. 6.

Black to Move.

White.

Black.

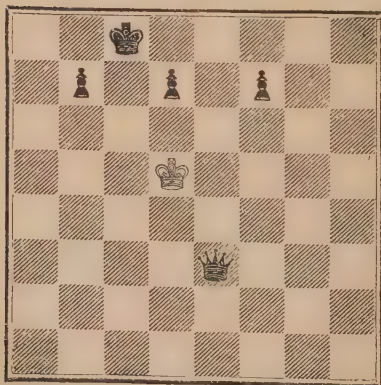


No. 7.

White to Move.

White.

Black.

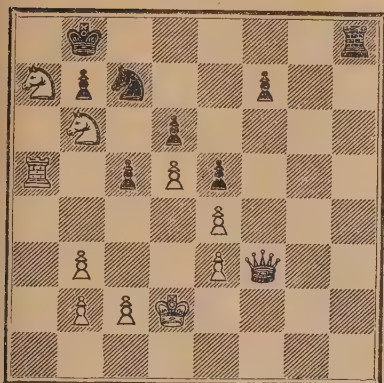


No. 8.

Black to Move.

White.

Black.

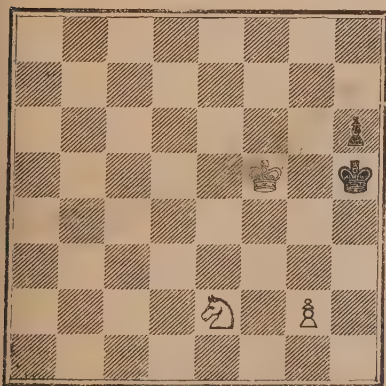


No. 9.

White to Move.

White.

Black.

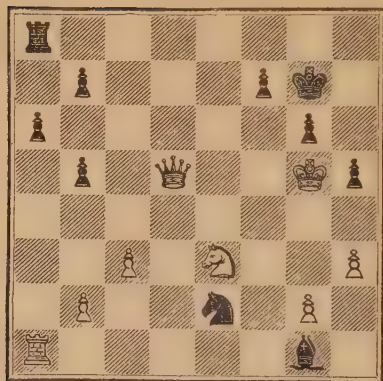


No. 10.

White to Move.

White.

Black.

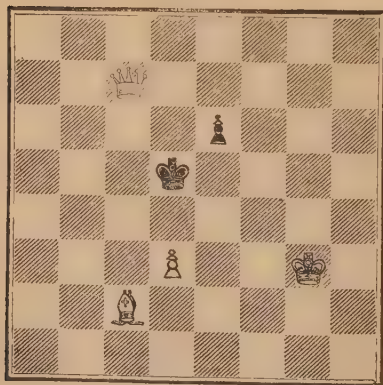


No. 11.

Black to Move.

White.

Black.



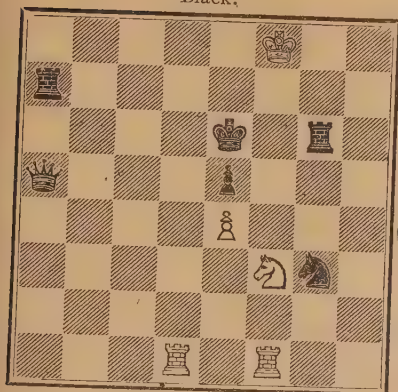
No. 12.

White to Move.

White.

EASY CHECKMATES (IN THREE). 65

Black.

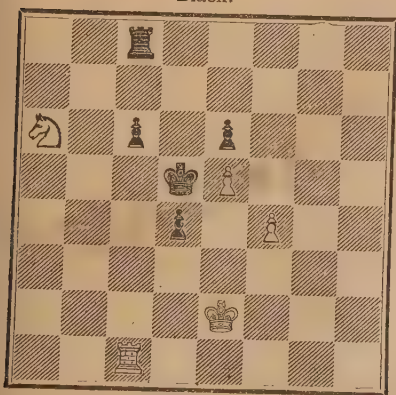


White.

No. 13.

White to Move.

Black.

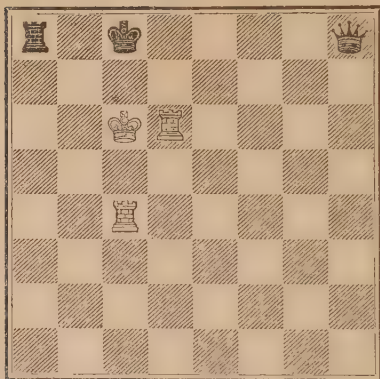


White.

No. 14.

White to Move.

Black.

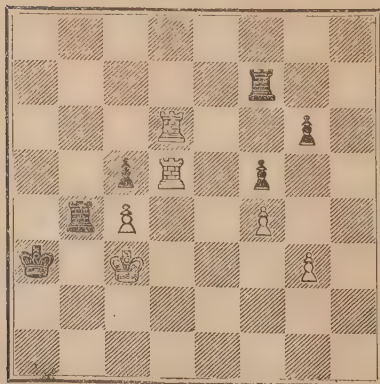


No. 15.

White to Move.

White.

Black.



No. 16.

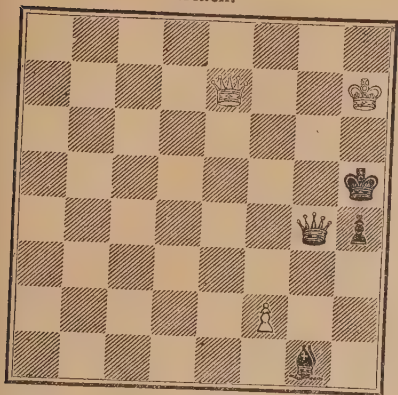
White to Move.

White.

EASY CHECKMATES (IN THREE).

67

Black.

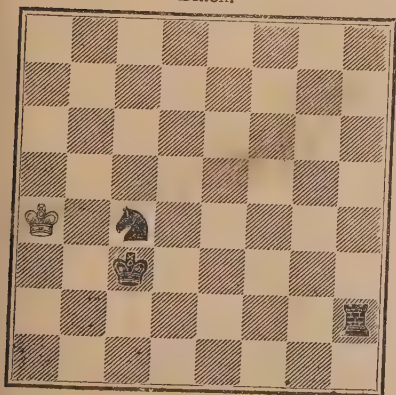


No. 17.

White to Move.

White.

Black.

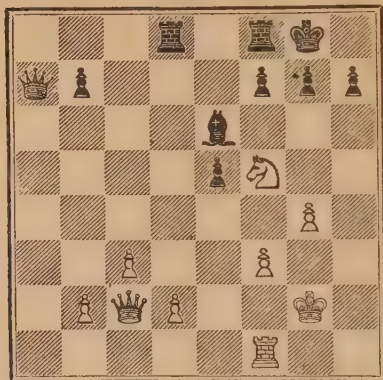


No. 18.

Black to Move.

White.

Black.

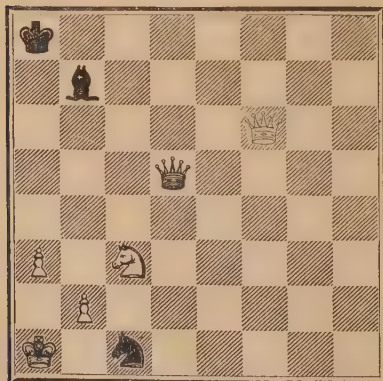


No. 19.

White to Move.

White.

Black.



No. 20.

Black to Move.

White.

White.



No. 21.

Black to Move.

White.

Black.

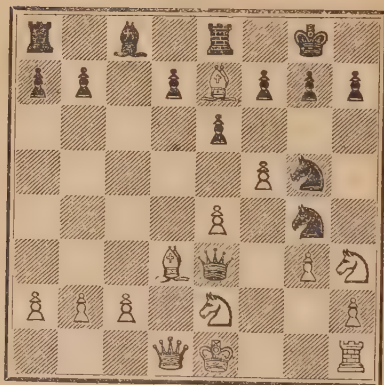


No. 22.

White to Move.

White.

Black.

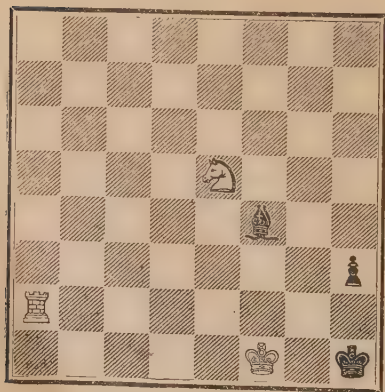


No. 23.

Black to Move.

White.

Black.

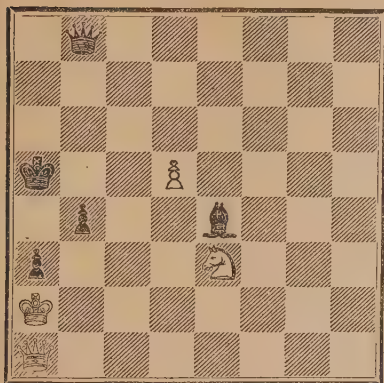


No. 24.

White to Move.

White.

Black.

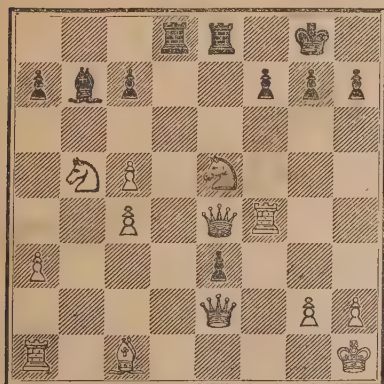


No. 25.

Black to Move.

White.

Black.

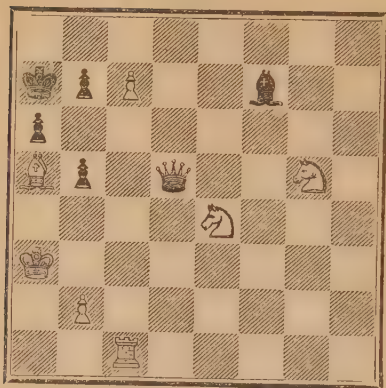


No. 26.

Black to Move.

White.

Black.

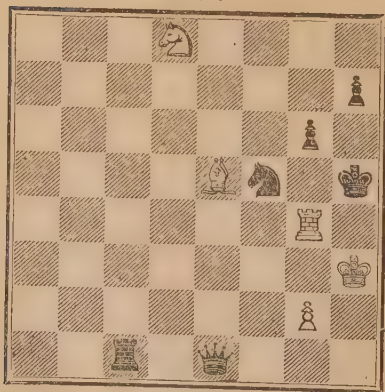


No. 27.

White to Move.

White.

Black.

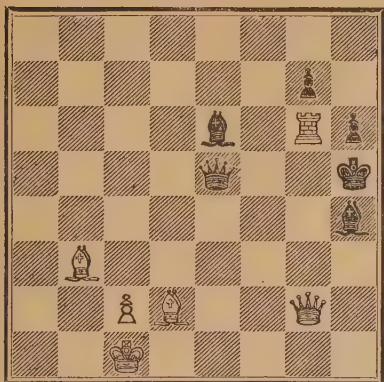


No. 28.

White to Move.

White.

Black.

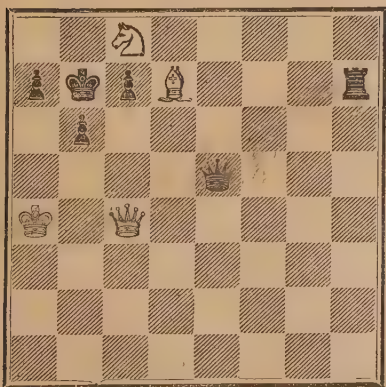


No. 29.

White to Move.

White.

Black.



No. 30.

White to Move.

White.

The mating moves to problem in text (p. 42).

If 1. . . . R × R; 2. P—B4. 1. . . . R—KB5 (or KR6); 2. P—B3. 1. . . . R—Kt6; 2. P × R. 1. . . . R—K6 ch; 2. P × R. 1. . . . R × BP ch; 2. B × R. 1. . . . R × QP; 2. Q × R. 1. . . . B—Kt7; 2. Q × B. 1. . . . B—B6 ch; 2. Q × B. 1. . . . Kt(R3) moves; 2. Q—B5. 1. . . . Kt(Kt3) moves; 2. R × QP. 1. . . . P × R; 2. Kt × P(B6). 1. . . . P × Q; 2. Kt × P(B2). 1. . . . P—Kt7; 2. Q—B3. 1. P—B3; 2. Kt—K6. 1. . . . P—Kt6; 2. Kt × R.

SOLUTIONS TO MATES IN TWO.

- (1) 1. K—Kt6 dis ch, K—Kt sq; 2. Q—Kt7 or QR8; or 1. Q—KKt sq, K—R2; 2. Q—Kt7. (1. Q—KR sq ch wastes time.)
- (2) 1. . . . K—Kt6; 2. K—Kt sq, R—Q8. (If 1. . . . R—QKt7, stalemate.)
- (3) 1. P—Kt6, K—Kt sq; 2. R—B8.
- (4) 1. . . . Kt—B sq; 2. P—R7, Kt—Kt3.
- (5) 1. Q—R 8 ch, K × Q; 2. Kt—B7.
- (6) 1. . . . Q × P ch; 2. K × Q, R—KR5.
- (7) 1. P—B8 bec R, K—R3; 2. R—QR8. (If P bec Q, stalemate.)
- (8) 1. R—Q5 ch, K—B3; 2. Q—Kt5 or Kt7.
- (9) 1. . . . Q—Kt7 or R7; 2. K—Q3, R—B6.
- (10) 1. Q—B4, K—K8; 2. Q—KB sq.
- (11) 1. . . . Q—Q5 ch; 2. Kt × Q, P × Kt.
- (12) 1. Kt—Kt6 ch, K—Kt sq; 2. Q × B.
- (13) 1. Q × P ch, K × Q; 2. Kt—K7 (or 1. . . . K—R sq; 2. Q × P).
- (14) 1. Q × P ch, K × Q; 2. B—K3 (or 1. . . . K—R2; 2. Q × RP or Q—R5).

(15) 1. Q—R8 ch; 2. B—Kt sq, Q × B (at R sq). (If 1. Q—K7; 2. B—B3 ch, delays mate.)

(16) 1. K—B5; 2. K—K5, Q—Q5.

(17) 1. Kt—Kt3 ch, K—B3 or Kt3; 2. Q—R6 (or B6, if 1. K—Q3).

(18) 1. R—Q4; 2. K × R, Q—Q3.

(19) 1. K—Kt6; 2. K—R5, R—B4.

(20) 1. Q—K7, P × P; 2. Q—Q6.

(21) 1. Kt—Q8, K—Kt4; 2. Kt—QB7.

(22) 1. R × P ch; 2. P × R, B—QR6.

(23) 1. R—R6 ch; 2. P × R, R—R7.

(24) 1. Q × P ch, P × Q (or K—R sq); 2. B × R.

(25) 1. R × P ch, Kt × R; 2. R × P.

(26) 1. R—QKt6; 2. K × R (or B moves), Q—QKt8.

(27) 1. R—KKt6, K—Kt8; 2. R—Kt sq.

(28) 1. R—Q5 ch, P or R × R; 2. Q—K3. (If 1. K—K5; 2. Q—Q3.)

(29) 1. B—K3 ch; 2. K × B, Q—Q2. (If 2. K—K4, Q—K6; if 2. K—Kt6, Q—R3.)

(30) 1. Kt—B4 ch, K—B6; 2. R—KB5. (If 1. K—B5; 2. R—KB2; if 1. K—Q5; 2. B—B6.)

(31) 1. Q × P ch, R × Q; 2. R—K8. (If 1. K—R sq; 2. Q × R.)

(32) 1. Q—B5 ch, P × Q; 2. R—Q8.

SOLUTIONS TO MATES IN THREE.

(1) 1. Q—R8 ch, K × Q; 2. Kt × BP dou ch, K—Kt sq; 3. Kt—R6.

(2) 1. R—K3 ; 2. K—Kt sq, R—KR3 ;
3. K—B sq, R—R8.

(3) 1. Q—Q8 ch, Q—Kt sq ; 2. P—Kt7 ch,
K × P ; 3. Q—B6.

(4) 1. Q—B7 ch ; 2. K moves, K—B6 ;
3. K moves, Q—K7 or B7 or KKt7.

(5) 1. Q—K6 ch, K—R2 ; 2. R × P ch,
P × R ; 3. Q—B7.

(6) 1. Kt—Kt7 ch ; 2. K—K8, Kt—Q6
ch ; 3. K moves, R to Q7 or KB7.

(7) 1. P—R3 ch, K × P ; 2. R—R sq. ch, K—
Kt5 ; 3. R—R4.

(8) 1. P—Kt4 ; 2. K—Q6, P—B3 ; 3. K
—Q5, Q—K4.

(9) 1. Kt—Q7 ch, K—R sq ; 2. Kt—B6 dis
ch, Kt—R3 ; 3. Kt—Kt6.

(10) 1. Kt—Kt3 ch, K—R5 ; 2. K—B4, P—
R4 ; 3. Kt—B5.

(11) 1. P—B3 ch ; 2. K—R4, B—B7 ch ;
3. P—KKt3, B × P.

(12) 1. Q—Kt6, K—K4 ; 2. Q—Q8, K—B4 ;
3. P—Q4. (If 1. P—K4 ; 2. B—Kt3.)

(13) 1. Kt—Kt5 ch, R × Kt ; 2. R—B6 ch,
K × R ; 3. R—Q6.

(14) 1. K—Q3, P—B4 (best) ; 2. R × P ch,
R × R ; 3. Kt—Kt4.

(15) 1. K—Kt5 dis ch, K moves ; 2. R—Kt6
ch, K—R2 ; 3. R—B7.

(16) 1. R—R6 ch, R—R5 ; 2. R—Q sq,
R × R (or K—R7) ; 3. R mates.

(17) 1. Q—KB7 ch, K—Kt4 ; 2. P—B4 ch,
Q × P ; 3. Q—Kt6.

(18) 1. Kt—R6 ; 2. K × Kt, K—B5 ; 3.

K—R4, R—R7 (or 2. K—R5, R—R3; 3. K—R4, R—R3).

(19) 1. Kt—K7 ch, K—R sq; 2. Q × P ch, K × Q; 3. R—KR sq.

(20) 1. Q—R7 ch; 2. Kt × Q, Kt—Kt6 ch; 3. K—Kt sq, B—K5.

(21) 1. Q—B8 ch; 2. R—Kt sq, Q × R ch; 3. K × Q, R—B8.

(22) 1. Kt—B5 dis ch, K—K5; 2. Kt—Kt3 ch, K × R; 3. Q—B3.

(23) 1. Kt—B6 ch; 2. K—B sq, Q—B7 ch; 3. Kt × Q, Kt—K6.

(24) 1. Kt—Kt4, B—Kt6; 2. R—R2 ch, B × R; 3. Kt—B2.

(25) 1. Q—R7 ch; 2. K—Kt3 (best), Q—QB7 ch; 3. Kt × Q, B × P.

(26) 1. R—Q8 ch; 2. R—B sq. (best), Q × KtP ch; 3. Q × Q, R × R.

(27) 1. B—Kt6 ch, K × B (best); 2. P bec Kt ch, K—R4; 3. P—Kt 4.

(28) 1. R—Kt5 ch, K × R (best); 2. Kt—B7 ch, K—R4; 3. P—Kt4.

(29) 1. Q—Kt4 ch, B × Q; 2. R × P ch, P × R; 3. B—B7.

(30) 1. Kt—Q6 ch, Q × Kt; 2. Q—R6 ch, K × Q; 3. B—B8. (If 1. K—Kt sq; 2. Q—Kt8 ch, &c.; if 1. P × Kt; 2. Q—B8 mate.)

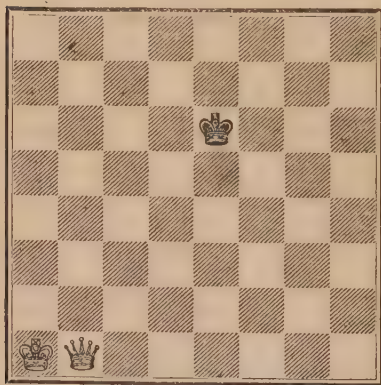
CHAPTER VI.

STANDARD CHECKMATES.

MATING WITH KING AND QUEEN.

ALTHOUGH in such a position Black would generally resign, yet you ought to be able to force

Black.



White.

checkmate upon him and to do so neatly. It can always be brought about in nine moves. Take the example given. The Black K must be driven to an edge of the board, and your own K brought

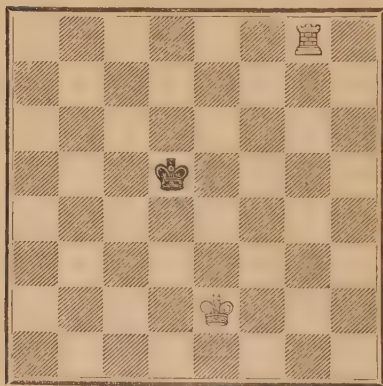
up to confront him. The Black K will of course keep in centre while he can. 1. Q—QKt6 ch, K—Q4; 2. K—Kt2 (further checking would waste time), K—K4; 3. K—B3, K—B4 (if he played K—K5 or Q4, you would play Q—KB6); 4. K—Q4, K—B5 (keeping as near the middle as he can); 5. Q—KB6 ch, K—Kt5; 6. K—K3 (better than K4), K—Kt6 (suppose he here played K—R4, you must avoid playing 7. K—B4, which would stalemate him, but play 7. Q—Kt7, driving him down the board); 7. Q—Kt5 ch, K—R6; 8. K—B2, K—R7; 9. Q—R4 (or Kt2) mate. Another way of doing it (it will accustom you to playing the Q and show you her great restraining power). 1. Q—K4 ch, K—Q3; 2. K—Kt2, K—B4; 3. K—B3, K—Q3; 4. K—B4, K—B2; 5. K—B5, K—Q2; 6. Q—K5, K—B sq; 7. K—B6, K—Q sq; 8. Q—K4 (K6 would stalemate Black K), K—B sq; 9. Q—K8 mate. Your eighth move is what is called a “waiting move,” practically the same thing as not moving at all. If you checked him at move eight he would go to K sq (or K2), and you would want at least a move more than you have had. Here is a pretty exercise to work out. Place White K at QB6, Q at Q6, Black K at QR8; White moves and mates in ten moves without moving his K once. The Black K must be driven to his QR4. This is done chiefly by the Q keeping a Kt’s distance from him. Learn to do it from memory and practise it against a friend. 1. Q—Q2, K—Kt8; 2. Q—B3, K—R7; 3. Q—B sq, K—Kt6; 4. Q—Q2, K—B5 (trying to get out); 5. Q—K3 (driving him back), K—Kt5; 6. Q—Q3, K—R5;

7. Q—Kt5 ch, K—R6; 8. Q—Kt sq, K—R5;
9. Q—Kt2, K—R4; 10. Q—Kt5 or R3 mate.

MATING WITH KING AND ROOK.

The K must be driven to a side-square, with your K brought up close. The K and R work best side by side; the R may let the K attack it

Black.



White.

when its own K is near enough to come and support it; never let the K get back into ground from which you have once driven him. The process takes time, but is simple and sure.
1. K—K3, K—K4; 2. R—Kt5 ch, K—Q3 (if he here plays K—B3, you support the R by 3. K—B4); 3. K—K4, K—K3; 4. R—Kt6 ch, K—Q2; 5. K—K5, K—B2; 6. R—Q6 (R—Kt7 ch wastes

time, as Black K would go down board), K—Kt2 ; 7. K—Q5, K—B2 ; 8. K—B5, K—Kt2 ; 9. R—Q7 ch, K—B sq (if K—R3, you play 10. R—K7, a waiting move, *practically* not moving at all ; and, as he must then go to R4, you can mate him next move with R at QR7) ; 10. K—B6, K—Kt sq ; 11. R—Q8 ch, K—R2 ; 12. R—K8, K—R3 ; 13. R—QR8 mate. Another way: 1. K—K3, K—B4 ; 2. K—K4, K—Q3 ; 3. R—Kt5, K—B3 ; 4. R—Q5, K—B2 ; 5. K—K5, K—B3 ; 6. K—K6, K—B2 ; 7. R—Q6, K—Kt2 ; 8. K—Q7, K—Kt sq ; 9. R—QKt6 ch, K—R sq ; 10. K—B7, K—R2 ; 11. R—Q6, K—R sq ; 12. R—QR6 mate. Try this: Place White K at K6, R at QKt7 ; Black K at Q sq ; White to move. 1. K—Q6, if Black moves the K to B sq, do not check, or move K to support R ; but move the R anywhere down the file, and as Black must then return to Q sq, you mate with R at Kt8. If he plays, 1. K—K sq, you play 2. R—QR7 ; if he then goes to B sq, you follow with your K to K6 ; and if he goes on to KR sq, your K follows him up to KKt6 ; he must then return to KKt sq, and you mate him by R—R8.

You will find the following a useful and interesting exercise: Place White K at K sq ; Rs at KR sq and QR sq ; Black K at K4 ; White, with the move, mates in five moves: 1. R—QR5 ch, K—B3 ; 2. R—KR6 ch, K—Kt2 ; 3. R—QKt6 (at QR6 he would hamper his fellow), K—B2 ; 4. R—R7 ch, K—K sq ; 5. R—Kt8 mate. If Black went at first move to Q5, he would be mated in four moves, thus: 1. R—QR5 ch, K—Q5 ; 2. K—Q2, Black now has two moves ; (A) 2.

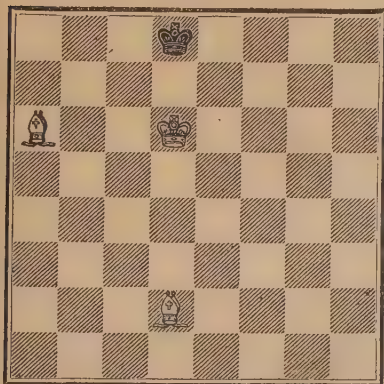
K—B5; 3. R—QKt sq, K—Q5; 4. R—Kt4 mate; (B) 2. K—K5; 3. R—KB sq, K—Q5; 4. R—B4 mate. Another exercise: Place White K at Q3; Rs at QR sq and KKt2; Black K at Q4; White mates in three moves: 1. R—R6 (forming a cordon, or barrier, against K), K—B4 (or K4); 2. R—QKt2 (or KB2), K—Q4; 3. R—Kt5 (or B5) mate. Yet once more: White K at K5, Rs at Q5 and KB5; Black K at K2; White mates in three moves: 1. R—KB6 (or down the file), K—K sq; 2. K—Q6, K—Q sq; 3. R—B8 mate. And lastly: White K at QKt6, Rs at KKt6 and KKt4; Black K at KB4; White mates in four moves: 1. K—B7, K—K4; 2. K—Q7, K—B4 (if to Q4 he is mated next move); 3. K—K7, K—K4; 4. R (Kt6)—Kt5 mate.

MATING WITH KING AND BISHOPS.

This can always be done in eighteen moves. We will skip the process of driving the K to edge of board—it is easy enough. When he is there, he must be *kept* on the edge, and driven into a corner, where you leave him two squares (so as not to stalemate him) till your Bps are ready, one with a check to close one square, the other to mate the K in his corner square. The Bps do this work best at some distance from the Ks; your K must confront the other K. Starting from the diagram:—1. B—R5 ch, K—K sq; 2. K—K6, K—B sq; 3. K—B6, K—K sq; 4. B—Kt5 ch, K—B sq; 5. B—Kt4 ch, K—Kt sq; 6. K—Kt6, K—R sq; 7. K—R6, K—Kt sq; 8. B—B4 ch, K—R sq; 9. B—B3 mate. But Black,

at move 3, can vary his proceedings ; let him do so ; start afresh, but, at move 3, play for Black, 3. K—Kt sq ; 4. B—Q3 ! (notice this, to keep him from escaping down the R's file), K—B sq ; 5. B—Kt5, K—Kt sq ; 6. K—Kt6, K anywhere ; 7. B—Kt4, K—Kt sq ; 8. B—B4 ch, K—R sq. ; 9. B—B3 mate. And, if you still have

Black.



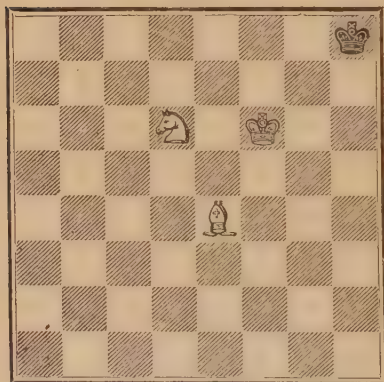
White.

patience, and wish to see it all out, in this last let Black play 4. K—R sq ; 5. K—Kt6, K—Kt sq ; 6. B—Kt4 (if you checked him, he would break loose), K—R sq ; 7. B—Kt sq (a waiting move—you must give him elbow-room), K—Kt sq ; 8. B—R2 ch, K—R sq ; 9. B—B3, and there is peace.

MATING WITH KING, BISHOP, AND KNIGHT.

The most difficult, and the most elegant, of all the "standard" mates. It takes some thirty moves, where Black K is well placed, *i.e.* has most freedom. We will pass over the more mechanical part, and suppose you have got him to the edge. You then must drive him towards one of the two corner

Black.



White.

squares commanded by your B. Set up the men from diagram. Then play—and the beauty of the process will surprise you—1. Kt—B7 ch, K—Kt sq; 2. B—B5 (a waiting move), K—B sq; 3. B—R7 (heading him where he is to go), K—K sq; 4. Kt—K5 (blocking his Q2), K—B sq; 5. Kt—Q7 ch, K—K sq; 6. K—K6, K—Q sq; 7. K—Q6, K—K sq; 8. B—Kt6 ch, K—Q sq; 9. B—R5,

K—B sq ; 10. Kt—B5 (to block his Kt2), K—Q sq ; 11. Kt—Kt7 ch, K—B sq ; 12. K—B6, K—Kt sq ; 13. K—Kt 6, K—B sq ; 14. B—Kt4 ch, K—Kt sq (not much liberty now) ; 15. B—B5 (waiting move ; we must proceed with deliberation), K—R sq ; 16. Kt—B5, K—Kt sq ; 17. Kt—R6 ch, K—R sq ; 18. B—K4 mate. When you have recovered from this effort, you may try this variation, in which Black tries to break loose into middle of board, and you have to devise means to control him. Begin as before, but substitute, 4. K—Q sq ; 5. K—K6, K—B2 ; 6. Kt—Q7 !! K—B3 (a bold bid for liberty) ; 7. B—Q3 !! K—B2 ; 8. B—K4, K—B sq (back again) ; 9. K—Q6, K—Q sq ; 10. B—Kt6, K—B sq ; 11. Kt—B5 ! K—Q sq ; 12. Kt—Kt7 ch, K—B sq ; 13. K—B6, K—Kt sq ; 14. K—Kt6, K—B sq ; 15. B—B5 ch, K—Kt sq ; 16. Kt—B 5, K—R sq ; 17. B—Q7, K—Kt sq ; 18. Kt—R6 ch, &c. When you can successfully practise this upon a friend, you may justly feel that you are making progress.

K and two Kts can only checkmate when the lone K is very badly handled. They can force *stalemate*, that is all.

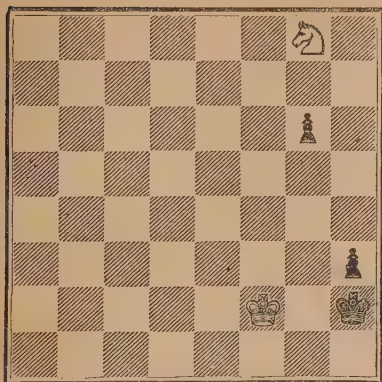
Although two Kts cannot force mate against a lone K, yet when the K is under serious restraint and also has a P, or Ps, which can move while he is held in an otherwise stalemate position, even a single Kt not infrequently can bring about a mate. In the position (top, p. 87), White, without move, win ; 1. K—R8 (we give Black's best moves) ; 2. Kt—B6, K—R7 ; 3. Kt—Kt4 ch, K—R8 ; 4. K—B sq, P—Kt4 ; 5. K—B2, P—R7 ; 6. Kt—

R6, P—Kt 5 ; 7. Kt—B5, P—Kt6 ch ; 8. Kt × P mate. White, with move, would play 1. Kt—B6, P—Kt4 ; 2. Kt—Kt4 ch, K—R8 ; 3. K—B sq, P—R7 ; 4. Kt mates.

WINNING WITH KING AND QUEEN AGAINST KING AND ROOK.

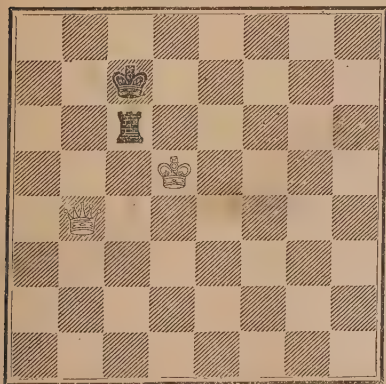
This is by no means an easy win for the stronger side ; the R may survive, in favourable positions, for twenty or more moves. The Q *does* win—sooner or later—except when the weaker side can force a drawn game by stalemate, or can win the Q for the R. The Q will try to win the R by a divergent check ; or she will place herself where she prevents the R from checking (or moving) without being lost ; or a waiting move—that simply “marks time”—with the Q, may force the R to move with loss. The R will be kept near the K, protecting and protected, as far as possible. Place the men as in diagram. Black to move : 1. R—QKt3 ; 2. Q—K7 ch, K—B sq ; 3. Q—K8 ch (K—B5 would win in same number of moves), K—B2 ; 4. K—B5, R—Kt2 ; 5. Q—QR8 ! (checking would hinder progress), R—Kt8 ; 6. Q—K4, R—QB8 ch ; 7. K—Kt5, K—Q sq ; 8. Q—Q4 ch (if K—Kt6, Black plays R—B2 !), K—B sq ; 9. K—Kt6, R—Kt8 ch ; 10. K—R6, R—Kt sq ; 11. Q—K5 and wins easily ; for if K moves, R is lost ; if R goes down file, he will be lost by a divergent check ; if he goes to R sq ch, then 12. K—Kt6 (threatens 13. Q—K8 mate), R—Kt sq ch ; 13. K—B6, and all is over. The Q must be careful as to placing herself at a Kt's

Black.



White.

Black.



White.

distance from adverse K when latter is at side of board ; set up White K at KR8, Q at K₃ ; Black K at KB8, R at KKt7. Black, with move, can force stalemate, by checking on the R, Kt, and B files. If White K goes to K file, the Q is lost for the R ; if he comes down the board and takes the R at KR2, there is stalemate ; if he goes to KB₃, Black can draw by R—Kt6 ch.

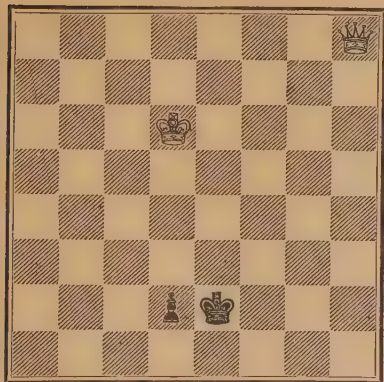
WINNING WITH KING AND QUEEN AGAINST KING AND PAWN AT ITS SEVENTH.

The Q wins in all such cases—against a Pawn at its seventh square and supported by its K—except when the P is on a R, or a B, file ; * the Q can only win then when her K is near enough to help her give mate, before (or shortly after) the Pawn queens. With a BP its K can go to R8, allowing the Q to capture the P, stalemating ; with RP, the K at R8 is in a stalemate position, while Q is on adjacent Kt file ; and if she leaves it, the K moves to and fro close to his P, and nothing can be done unless the Q's K is close by. (See also p. 105.)

The method of winning is as follows :—Starting from diagram, White plays, 1. Q—K5 ch, K—B7 ; 2. Q—B4 ch, K—K7 ; 3. Q—K4 ch, K—B7 ; 4. Q—Q3, K—K8 ; 5. Q—K3 ch, K—Q8 ; 6. K—Q5, K—B7 ; 7. Q—B5 ch, K—Kt7 ; 8. Q—Kt4 ch, K—B7 ; 9. Q—B4 ch, K—Kt7 ; 10. Q—Q3, K—B8 ; 11. Q—B3 ch, K—Q8 ; 12. K—Q4, K—K7 ; 13. Q—Q3 ch, K—K8 ; 14. Q—K3 ch, K—Q8 ; 15. K—B3, and all is over.

* Or when the Q cannot at once pin the P, or check without being lost or allowing the P to Queen,

Black.



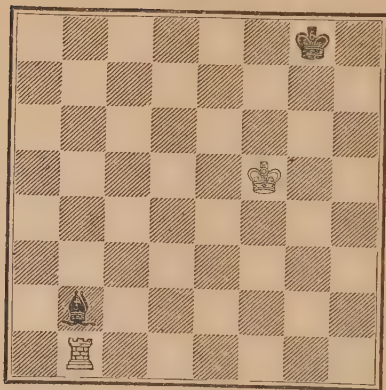
White.

KING AND ROOK v. KING AND BISHOP (OR KT.).

A K and B can usually draw against K and R. If the Bishop's K can reach a corner square, not commanded by the B, he is safe ; for the B will then be able to safely interpose if the R checks. In the position (p. 90) Black plays and can draw ; if he moved the B to Kt2 or to R sq, he would lose ; for White would answer with 2. K—Kt6 (threatening mate by 3. R—Kt8), and Black must lose the B or be mated ; *e.g.* 2. . . . B—B sq ; 3. R—Kt8, K—R sq ; 4. R × B mate. But Black should play 1. . . . B—B6 (or Q5) ; now 2. K—Kt6 does not win, for Black can play K—B sq, and with the B can prevent White K from occupying his KB6.

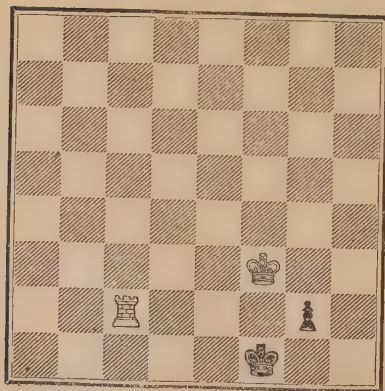
K and Kt also usually draw against K and R, but not as easily as K and B. The Kt should

Black.



White.

Black.



White,

be kept near the K; and, when driven to side of board, both should avoid the corner squares. The position given * is an instance where R wins against Kt. Black with move plays, 1. . . . P—Kt8 bec Kt ch (if he takes R, Q, or B, he is mated at once); 2. K—K3 (if to Kt3, the Kt checks), Kt—R6; 3. R—KR2, Kt—Kt4; 4. R—R6 wins; the Kt is trapped; if the Black K moves to Kt file, then R—KKt6; if Kt—B2, then R—KB6 ch.

KING AND ROOK V. KING, ROOK, AND BISHOP
(OR KNIGHT).

The following win with R and Kt v. R is from Boden ("Popular Introduction to Chess") :—

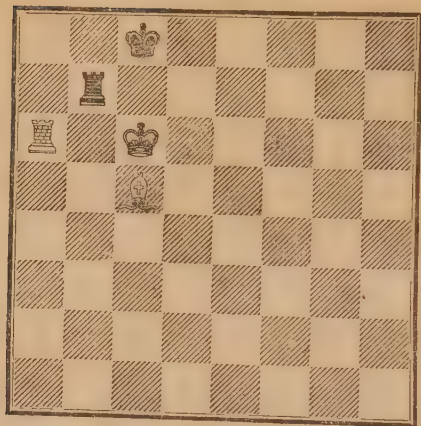
Place White K at KB6, R at KKt2, Kt at QB2; Black K at KB sq, R at QB4.

White, with move, wins by 1. Kt—Q4; suppose Black answers 1. . . . K—K sq; then we get 2. Kt—K6; the Black R must now move; he cannot go to B2 or B7; if he goes to B6 or B8, White wins by 3. R—Kt8 ch, K—Q2; 4. R—Q8 ch, K—B3; 5. R—QB8 ch, gaining the R; if Black plays 2. . . . R—B5, B3, or B sq, White answers 3. R—Kt7, and how can Black successfully stop 4. R—K7 mate (notice the slight trap 3. . . . R—B2; 4. R × R? stalemate). If 2. . . . R—KR4, then 3. Kt—Kt7 ch wins R; while other moves of R along fourth rank are met by 3. R—Kt7; e.g. 2. . . . R—QKt4; 3. R—Kt7, R—Kt2; 4. R—Kt8 ch, K—Q2; 5. Kt—B5 ch).

If Black plays the R at first move, we get 2. Kt—K6 ch, leading into the same play.

* No. 2, on page 90.

Black.



White.

Rook and Bishop (like R and Kt) generally draw against R. But where the weaker K is on a side-square, and directly opposed by his rival, loss is probable, unless the opposition is on a Kt's file or on the 2nd or 7th rank. Where he is diagonally opposed, or at a Kt's distance from rival K, he can generally draw; he can then, as a rule, reach one of the safe squares on a short diagonal, where a win cannot be forced, the hostile R not being able to attack on both sides (owing to limitation of board), while he himself has some liberty.

In the position given, White wins:—

- | | |
|------------|---------|
| 1. R—R8 ch | R—Kt sq |
| 2. R—R7 | R—Kt7 * |

* 2. K—Q sq; 3. R—KKt7, R—B sq ch; 4. K—Q6.

- | | |
|-----------------------|----------------------|
| 3. R—KKt7 | R—Q7 |
| 4. R—KB7 (<i>a</i>) | R—Q8 (<i>b</i>) |
| 5. R—QR7 | R—QKt8 (<i>c</i>) |
| 6. B—R3! (<i>d</i>) | R—Kt6 (<i>e</i>) |
| 7. B—Q6 | R—QB6 ch |
| 8. B—B5 | R—QKt6 |
| 9. R—QB7 ch | K—Kt sq (<i>f</i>) |
| 10. R—K7 | K—R sq |
| 11. R—K4 | R—Kt7 |
| 12. R—QR4 ch | K—Kt sq |
| 13. B—Q6 ch | K—B sq |
| 14. R—R8 ch, &c | |

(*a*) White, at move 4, loses a move, forcing Black R to 8th rank (best), so that he may not, in answer to White's 6th move, be able to check at QB7.

(*b*) Or 4. R—Q6; 5. R—QR7, K—Kt sq (5. R—QKt6 is met by White's 9th move in text); 6. R—R4, R—QB6 (to stop 7. B—Q6 ch); 7. R—K4, wins.

Black, at move 4, would lose quicker by 4. R—Q sq; 5. B—K7 (not B—Q6, R—Q2!), R—Kt sq; 6. R—B5 (to attack K from other side), K—Kt sq; 7. B—Q6 ch, K—B sq; 8. R—QKt5, wins.

(*c*) 5. K—Kt sq; 6. R—R4, R—B8; 7. R—K4, &c.

(*d*) A profound move; it forces Black R to take its 6th rank, from which it cannot subsequently pass (without being taken) to K file for interposing purposes, or to QR file (to hold it against White R).

White, at move 6, would do no good by R—QB7 ch, as Black would play 6. K—Q sq; and answer 7 R—KB7 by R—K8 (to interpose at K sq).

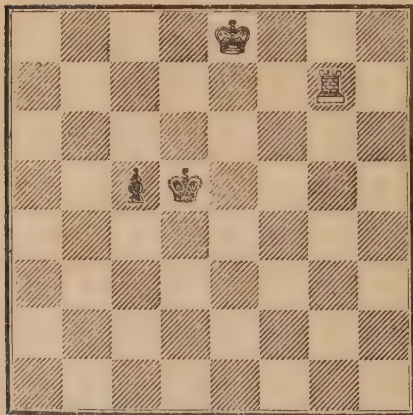
(e) 6. . . . R—Kt sq loses at once after 7. B—Q6.

(f) Or 9. . . . K—Q sq; 10. R—KB7 wins.

This position would hardly ever occur; but time spent in mastering it will not be wasted. It teaches economy, how to get the most work out of the forces. The moves in text are the best for both sides; each has its own clearly defined purpose, which it is hoped the notes will sufficiently explain.

K AND R AGAINST K AND P.

Black.



White.

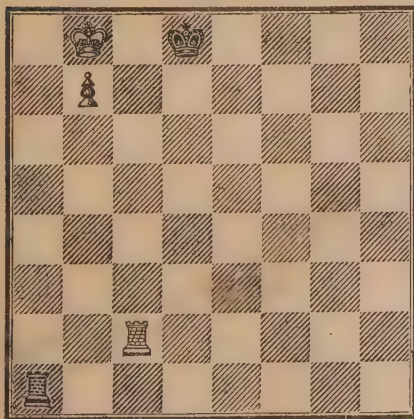
Positions, in which a R is left against a supported P, are so common that a player should be in some degree prepared for them. White here wins with the move; 1. R—QB7, K—Q5 (P—B5

comes to same thing); 2. K—Q7, P—B5 (if 2. K—Q4; 3. K—B8 and 4. K—Kt7, etc.); 3. K—B6, K—Q6; 4. K—Kt5, P—B6; 5. K—Kt4, P—B7; 6. K—Kt3, K—Q7: 7. K—Kt2, and White will take the P after it has queened.

Next, place White K at KKt4, R at KKt5; Black K at KB3 and P at K6; here the P (Black having move) wins; 1. P—K7; 2. R—KB5 ch, K—K3; 3. R—B8 (threatens R—K8 ch, winning the P), K—K2; and the P will queen; White, with move, would win by 1. R—KB5 ch, and 2. R—B sq.

KING, ROOK, AND PAWN V. KING AND ROOK.

Black.



White.

Much depends in these cases on preventing adverse K from taking a position in front of the

P, or on an adjacent file and close to the P; in such instances a forced exchange of Rs may leave a drawn Pawn-position.

In diagram, White plays 1. R—B4 (not to B5, else 1. K—Q2 will hinder), R—R7 (to keep K from R file); 2. R—Q4 ch, K—K2; 3. K—B7, R—QB7 ch; 4. K—Kt6, R—QKt7 ch; 5. K—B6, R—QB7 ch (or R—QKt 6; 6. R—Q5, and 7. R—QKt5 or K—Kt6, according to Black's 6th); 6. K—Kt5, R—QKt 7 ch; 7. R—QKt4, and what can Black do?

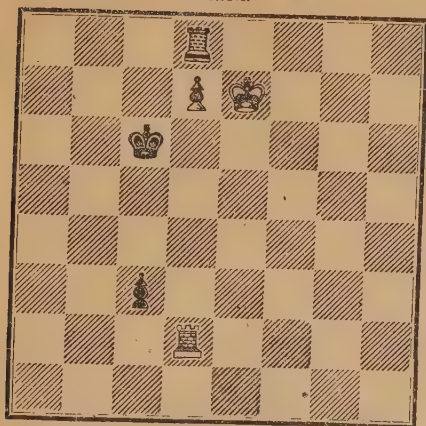
Again, put White K at QKt7, R at QR8, P at QR6; Black K at Q2, R at QB8; White with move wins; 1. P—R7, R—QKt8 ch; 2. K—R6 (threatens 3. R—Q8 ch, K × R; 4. P = Q ch, win of Q v. R), R—QR8 ch; 3. K—Kt6 (not to Kt5, else Black K would get to B2, preventing the sequel), R—QKt8 ch; 4. K—B5, R—QR8 (if the R went on checking, the K would come down and attack it); 5. R—KR8, R × P; 6. R—R7 ch, wins the R.

But (in the last) if Black had first move, then 1. R—QKt8 ch; 2. K—R7, K—B2; and Black will draw, somewhat as follows; 3. R—KR8, R—Kt7 (merely waiting about); 4. R—R7 ch, K—B sq; 5. R—QKt7, R—QB7 (declining to exchange); 6. K—Kt6 (the only plausible way to attempt anything), R—QKt7 ch; 7. K—B6, R × R!; 8. P × R ch, K—Kt sq; drawn game.

K, R, AND P AGAINST SAME.

These positions are usually drawn; but much depends on nearness of Ks to queening squares.

Black.



White.

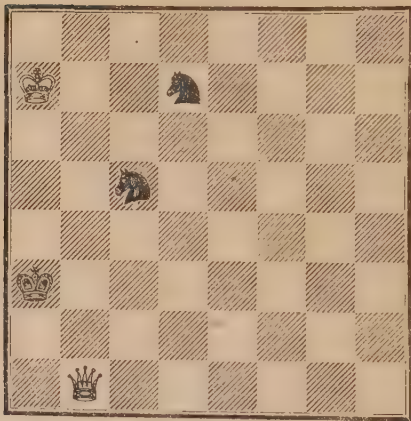
In this position White wins by 1. R—Q6 ch; Black has several replies, (a) 1. K—B4; 2. K × R, P—B7 (if 2. K × R; 3. K—K8! and 4. P = Q); 3. K—B7 and 4. R—QB6 wins (whether Black queens his P or not); now try (b) 1. K—B2; 2. R—Q3, R × P ch; 3. R × R ch, K—B3; 4. R—Q3 wins (4 K—Q8 only draws, for Black K would get up to his P); lastly there is (c) 1. K—Kt4; 2. K × R, P—B7; 3. K—K8, P = Q; 4. P = Q, Q—K6 ch; 5. Q—K7 wins.

Next, place White K at QB5, R at KR8, P at KKt7; Black K at QB6, R at QKt sq, P at KKt6; White, without move, wins; 1. R—KKt sq;

2. $R \times R$ (best, for if 2 $R-R$ sq, we get 2. $R \times P$; 3. $R-KKt$ sq, $K-Q6$; and Black K by attacking R will win), $P-Kt7$; 3. $R-QB8!$ $P-Kt8$ bec. Q ch; 4. $K-Q6$ dis. ch, and 5. $P=Q$, winning, by forcing an exchange.

K AND Q AGAINST K AND 2 KTS

Black.



White.

Queen wins against two Kts supporting each other when their K can be driven into a stalemate position, thus forcing a Kt to move. A Kt may then be picked up by a divergent check. The Kts do best when not defending each other, but near their K (which should keep towards centre of board, if possible).

- | | |
|----------|-------|
| 1. Q—Kt5 | K—R7 |
| 2. Q—Kt4 | K—R8 |
| 3. Q—Q2 | K—Kt8 |
| 4. Q—KB2 | K—B8 |
| 5. Q—K2 | K—Kt8 |
| 6. Q—Q2 | K—R8 |
| 7. Q—QB2 | |

A Kt must now move; *e.g.*, 7..... Kt—K3; 8. Q—Q sq, ch, etc.

The following is drawn; White K at KKt3, Q at QB4; Black K at KB sq, Kts at KB3, KKt3.

Play; 1. Q—K6, K—Kt2; 2. K—B3, Kt—R2!; 3. K—Kt4, Kt(R2)—B sq; 4. Q—Q6, K—B2; 5. Q—Q5 ch, K—Kt2; 6. K—Kt5, Kt—R2 ch, winning Q next move. Of course White's 6th move is not forced; but he can only win by bringing up his K.

K AND Q AGAINST K AND 2 BPS.

Two Bishops draw against Q when they stand side by side so as to keep off the adverse K and can be supported under attack from the Q by their own K. When they can be separated (as here), the Q will win. (See Diag.)

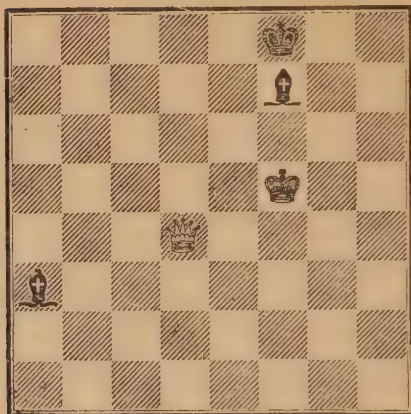
- | | |
|-------------------------|------------|
| 1. Q—R8 ch | K—K2 (a) |
| 2. Q—K5 ch | K—B sq (b) |
| 3. K—B6 (c) | K—Kt sq |
| 4. Q—KKt5 ch, and wins. | |

(a) 1. B—Kt sq; 2. K—Kt6, and wins B by 3. Q—Kt7.

(b) 2. K—Q2; 3. Q—Kt5 ch, K—K2; 4. Q—Kt7 ch, K moves; 5. Q ch (on R file) and wins B.

(c) notice the double threat, 4. Q—Kt8 and 4. Q—K7.

Black.



White.

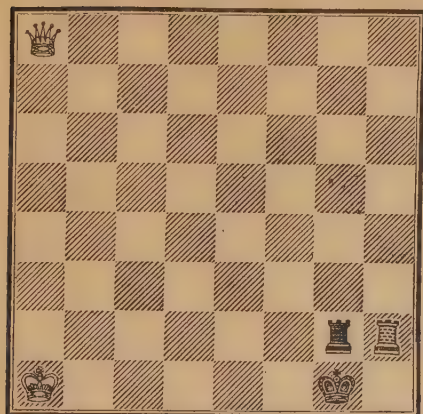
The following is a drawn position; White K at Q3, Q at Kt6; Black K at Q2, Bs at QB4 and Q4; Black must not let the White K approach the Bps, and must manœuvre so as to be able to support Bs with K when Q attacks them.

K AND Q AGAINST K AND 2 RS.

On an open board, the Q is somewhat inferior to two Rs; but it depends upon the position. Here the Rooks, with move, win:—

- | | |
|--------------|------------------|
| 1. | R—R8 |
| 2. Q—QKt8 | K—B7 dis. ch |
| 3. K—Kt2 | K—K6 dis. ch |
| 4. K—B3 (a) | R—QB8 ch |
| 5. K—Kt3 (4) | R—QKt8 ch, wins. |

Black.



White.

(a) Or 4. K—R3, R—QR8 ch; etc.

Another way is by 1. R—KB7; 2. Q—R7, R—R8; etc. (2. Q—KKt8 ch, R(R7)—Kt7).

If Black K stood at KR8, Black, with move, could only draw: the Q by checks, by pinning a R, or by restraining Black K from certain sqs, can prevent Black from giving any check.*

But here is an instance where Q wins:—

Set White K at KB sq, Q at K sq; Black K at KR8, Rs at KR4, KKt7; White to play:—

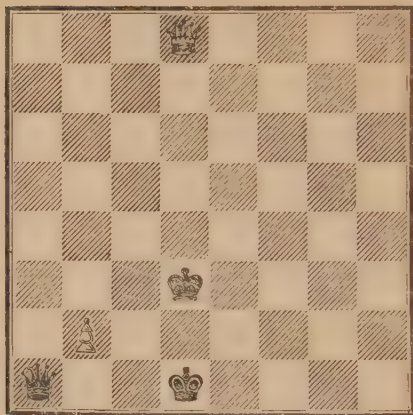
1. Q—K4, R—KKt4 (a); 2. Q—KR4 ch, R—KR7;
3. Q × R (Kt5), wins.

(a) 1. R—R7; 2 Q—B3, wins.

* e.g. 1. K—Kt8; 2. Q—R7 ch, R—B7; 3. Q—K3, R—R8; 4. Q—KKt3 ch, K—B8; 5. Q—Kt4, &c.

K, Q, AND P AGAINST K AND Q.

Black.



White.

The stronger force usually wins, unless the P is on a R file, or the lone Q can give perpetual check, or (after exchange of Qs), the lone K can so take the opposition in front of the P as to draw. Here White wins by 1. Q—Q4 (threatens Q—Kt sq, mate), K—B8; 2. Q—B3 ch, K—Kt8; 3. Q—B2 ch, K—R7; 4. P—Kt4 dis. ch, K—R6; 5. Q—B3 ch, Q × Q ch; 6. K × Q, K—R5; 7. K—B4, and the P will queen. If 1. . . . Q—R3 ch; then 2. K—B3 dis. ch, K—K8; 3. Q—Q2 ch, and 4. Q—Q3 ch, forcing exchange. Or 1. . . . Q—Kt8 ch; 2. K—B3 dis. ch, K—K7; 3. Q—Q2 ch, K moves; 4. Q—Q3 ch, &c.

Again, place White K at KR6, Q at QR2; Black

K at Q7, Q at Q6, P at QB7; Black with move wins; 1. Q—Kt4 (to command the squares from which White Q might pin the P or check the K when latter goes to Q8); 2. K—Kt6, K—Q8 wins.

Lastly, to show the care that may be needed to ensure a win; set White K at Q5, Q at KB4, P at Q6; Black K at QKt sq, Q at Q2; White to move and win; 1. Q—B8 ch, K—Kt2 (or 1. Q—B sq; 2. Q × Q ch, K × Q; 3. K—B6, wins); 2. Q—K7, K—B sq; 3. Q—K6 (not Q × Q, K × Q; and Black has the opposition, drawing), K—Q sq; 4. Q—Kt8 ch, Q—K sq; 5. Q × Q ch, K × Q; 6. K—K6 (or B6), K—Q sq; 7. P—Q7, wins.

K, Q, AND KT AGAINST K AND Q.

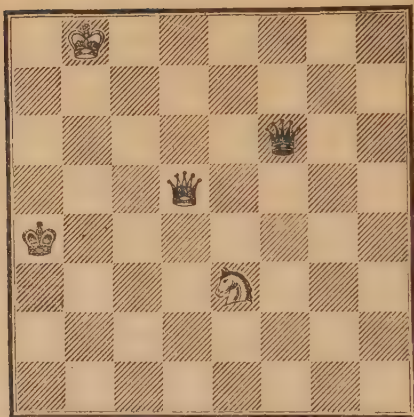
As a rule, drawn game; the instance here given is an exception. (See Diag. next page.)

1. Q—R2 ch, K—Kt4 (if to Kt5; 2. Kt—Q5 ch wins Q); 2. Q—Kt3 ch, K—B3 (if to R4; 3. Kt—B4 ch, and 4. Q—R4 mate; if to R3; 3. Q—R4 ch, and 4. Kt—Q5 ch, wins Q); 3. Q—Q5 ch, K—Kt3; 4. Kt—B4 ch, K—R3; 5. Q—QR5 (or Kt7) mate.

At move 2, Black K might go to B4; but then 3. Q—B4 ch, K—Q3; 4. Q—R6 ch, K—K4 (or K2); 5. Kt—Kt4 (or Q5) ch, &c.

Much depends upon the inferior forces being separated, or their K being driven to a side of the board.

Black.



White.

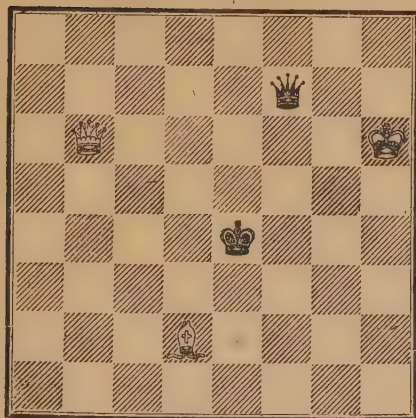
K, Q, AND B AGAINST K AND Q.

As a general rule, this should result in a draw. The weaker side will naturally seek an exchange of Qs.

Here * White wins; 1. Q—K3 ch, K—B4 (.... K—Q4; 2. Q—QKt3 ch, wins Q); 2. Q—KB3 ch, K—K3; 3. Q—QKt3 ch, K—K2 (.... K—B3; 4. B—Kt5 ch); 4. B—Kt5 ch, K—B sq (or 4. K—K sq; 5. Q—Kt8 ch, K—Q2; 6. Q—Kt7 ch, K—K3; 7. Q—Kt3 ch, wins Q); 5. Q—Kt8 ch, Q—K sq; 6. Q—Q6 ch, K—Kt sq; 7. B—K7 wins; for if K moves, then Q checks at KB6, &c; while, if Black Q moves to her side of board, Q checks at KKt6; and 7. Q—B2, is met by Q—Q8 ch, &c.

* See Diag. next page,

Black.



White.

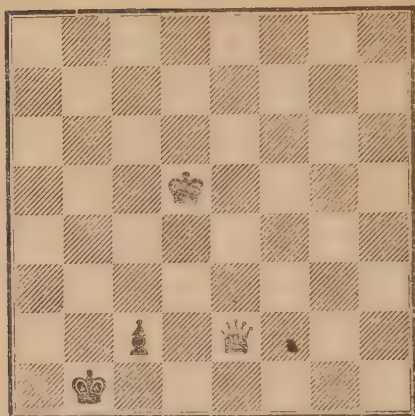
Again, set White K at KR7, Q at KR sq, B at KB3; Black K at QKt sq, Q at KB sq; White wins by 1. Q—QKt sq ch, K—B2; 2. Q—Kt7 ch, K—Q sq; 3. Q—Kt8 ch, K—K2; 4. Q—Kt4 ch, K—K sq; 5. B—R5 ch, wins Q.

K AND Q AGAINST K AND BP OR RP AT ITS 7TH.

We give here some instances of this class of win, which is rare (see page 88).

1. K—B4, P=Q ch; 2. K—Kt3, and Black can only stave off the mate by sacrificing his Q. If 1. K—R8; White must not play 2. K—Kt3, else 2. P=Kt ch (drawing); but 2. Q—Q2, K—Kt8 (... K—Kt7; 3. K—Q3), 3. K—Kt3, if now 3. P=Q, we have 4. Q—QR2, mate;

Black.



White.

and if 3. P=Kt ch, we have 4. K-R3, and mate next move.

Again, place White K at K4, Q at KR8; Black K at QKt8, P at QR7; White with move wins, his K being able, when first he moves, to command QB2 so as to help in a mate; 1. Q-KR sq ch, K-Kt7 (if to B7, then 2. Q-QR sq wins); 2. Q-Kt2 ch, K-Kt8, (if to R6 or Kt6; then 3. Q-Kt7 and 4. Q-R sq, wins); 3. K-Q3, K-R8 (... P=Q; 4. Q-QB2, mate); 4. K-B3, and Q mates next move.

Once more; place White K at QB7, Q at QKt7; Black K at QR8, P at QR6; Black to move; 1.... P-R7 (thinking of a stalemate; K-R7 is obviously met by 2. Q-Kt4); 2. K-Kt6 (masking the Q), K-Kt7; 3. K-B5 dis ch, K-B7 (if to R6, 4. Q-

Kt4 mate; if to R8, then White repeats the process by 4. K—Kt4, K—Kt7; 5. Q—Kt2 ch, K—Kt8; 6. K—Kt3, &c.); 4. K—B4, P=Q; 5. Q—KKt2 ch, K—B8 (if to Kt8, then 6. K—Kt3, &c; if to Q8, then 6. Q—Kt sq ch, wins Q); 6. Q—B sq ch, K—Kt7; 7. Q—K2 ch, K—R6 (if to B8, then 8. Q—K sq ch, K—Kt7; 9. Q—Q2 ch, K—R6; 10. Q—Kt4 ch, &c.); 8. Q—K3 ch, K—Kt7 (best); 9. Q—Q2 ch, K—Kt8; 10. K—Kt3, Q—B6 ch; 11. K (not Q, notice reason) × Q, and mates next move.

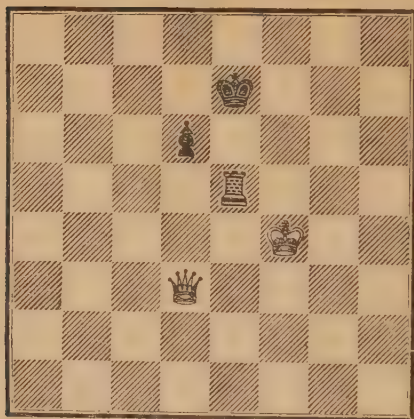
K AND Q AGAINST K, R, AND P.

In these positions, the Q usually wins against R and a centre P when the P has been advanced one or two sqs only. Against a BP or KtP, the game is generally drawn, when the P can be defended by one of the pieces, as the Q has not sufficient room for action on both sides. The Q usually wins against a RP when this P is unmoved or at the 4th or 5th rank; when this P is at its 3rd rank, the Black K can defend it and also guard the corner square from the Queen.

White with move wins; what he aims at is to drive Black K in front of P, and to bring his own K across the 5th rank, so as to combine with Q in attacking P. Black will try to keep R near K and P, lest it fall to a divergent check.

1. Q—R7 ch, K—K3; 2. Q—QB7, R—QB4; 3. Q—Q8, the key-square, in order to drive Black K to Q4 in front of P, hindering the R's movements, R—K4 (*a*); 4. Q—K8 ch, K—Q4 (*b*); 5. Q—

Black.



White.

QB8, R—K5 ch (*c*); 6. K—B5, R—K4 ch (*d*); 7. K—B6, R—K5; 8. Q—B3, R—K3 ch; 9. K—B7, R—K4; 10. K—B8, R—K5 (*e*); 11. Q—Q3 ch, R—Q5 (*f*); 12. Q—B5 ch, K—B5; 13. K—K7, P—Q4 (*g*); 14. Q—QB2 ch, K—Kt4; 15. K—Q6, R—QB5; 16. Q—Kt3 ch, and wins the P.

(*a*) 3. R—KB4 ch; 4. K—Kt4, R—Q4; 5. Q—KKt8 ch, followed by K—Kt5; or 4. R—QB4; 5. Q—K8 ch, K—B3; 6. Q—Q7, R—KKt4 ch; 7. K—B4, R—Q4; 8. K—K4, R—K4 ch; 9. K—Q4, R—Q3; 10. K—Q5, &c.

(*b*) Or 4. K—B3; 5. Q—Q7, R—Q4; 6. K—K4, R—K4 ch; 7. K—Q4, P—Q4; 8. Q—Q6 ch, &c, wins.

(c) If R went to R₄, then 6. Q-QR8 ch, K-B5 (. . . . K-K3; 7. Q-K8 ch, wins R); 7. Q-R6 ch, wins P (as K dares not take his 4th rank). 5. . . . K-Q5, is met by 6. Q-B6, R-Q4; 7. Q-B7, K-Q6; 8. Q-Bsq, K-Q5; 9. Q-B6, &c.

(d) Or 6. . . . K-Q5, 7. Q-B6, P-Q4; 8. Q-B2, R-K2 (or 8. . . . R-K6; * 9. K-B6, much as in text); 9. Q-R4 ch, K moves; 10. Q-R3 ch, &c.

(e) Or 10. . . . R-K3; 11. Q-QKt3 ch, K-K4; 12. K-B7, &c.

(f) Or 11. . . . K-K4; 12. K-K7, R-Q5; 13. Q-KB3 (paralysing K), R-Q4; 14. Q-K3 ch, K-B4; 15. Q-K6 ch, wins. Or (in this) 12. . . . P-Q4; 13. Q-KKt3 ch, K-Q5 dis ch; 14. K-Q6, K-B5; 15. Q-Kt2, R-Q5; 16. Q-QB2 ch, K moves; 17. K-K5, &c.

(g) Or 13. . . . R-Q4; 14. Q-QB2 ch, K-Kt5 (h) (i); 15. K-Q7! R-Q5 (if K moves, R is soon lost by divergent checks); 16. K-K6, K-Kt4 (. . . . P-Q4; 17. K-K5, wins P); 17. Q-B3, &c.

(h) 14. . . . K-Q5; is met by 15. K-K6, &c.

(i) 14. . . . K-Kt4; 15. Q-Kt3 ch, K-B4 (. . . . K-B3; 16. Q-B4 ch, R-QB4; 17. Q-R6 ch, &c.); 16. Q-B3 ch, K moves; 17. K-K6 &c.

The point in this ending, at the position reached in note (g), is that the R cannot safely leave the P's file; White's aim is to prevent his safely remaining on it.

* Or 8. . . . K-K6; 9. Q-B5 ch, P-Q5; 10. Q-R3 ch, P-Q6; 11. Q-B5 ch, K-B6; 12. Q-Q5, &c.

Black at first move may vary somewhat as follows; 1. . . . K—Q sq; 2. Q—KB7, K—B sq; 3. Q—QR7, K—Q sq; 4. Q—Kt8 ch, K—Q2; 5. Q—Kt7 ch, K—Q sq; 6. Q—B6, K—K2; 7. Q—B7 ch, K—K3; 8. Q—Q8, R—KB4 ch; 9. K—Kt4. R—K4; 10. Q—K8 ch, K—Q4; 11. Q—QB8, coming into the play of text.

Shift the position a rank higher; and Black draws, as his K cannot be driven away from the pawn, nor can White K cross his 6th rank, or separate Black's men; *e.g.*; 1. Q—R8 ch, K—K2; 2. Q—KKt8, R—QB3; 3. K—K5, R—K3 ch; 4. K—Q5, &c.

As to the R pawn; Set White K at QR5. Q at K5; Black K at QR sq, P at QR2, R at QKt3.

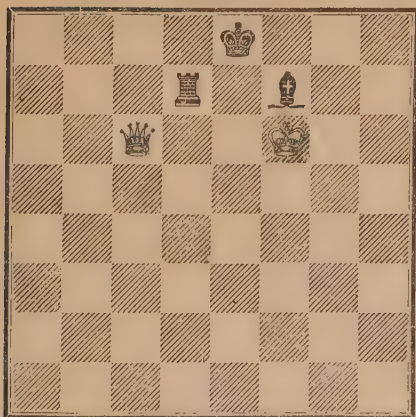
White, with move, wins: 1. Q—QB5 ch, K—Kt sq. (best); 2. Q—Q7, K—R sq.; 3. Q—B8 ch, R—Kt sq.; 4. Q—B6 ch, R—Kt2; 5. K—R6, and mates next move.

K AND Q v. K, R, AND B (OR KT).

In these cases, winning or drawing depends mainly upon whether the K can be kept at a distance from his Q. The inferior force aims to keep hostile K thus by the R protected by the minor piece which, in turn, has to be guarded by its K.

Here White wins:—1. Q—Kt5! B—Q4 or Kt sq (if to R7, then 2. Q—K2 ch); 2. Q—Kt8 ch, R—Q sq; 3. Q—B7, R—Q2; 4. Q—K5 ch, Black must now sacrifice the B at K3, or be mated by 4. . . . K—Q sq (B sq); 5. Q—Kt8, &c.

Black.



White.

Set White K at K2, Q at QKt4; Black K at Q2, R at KR6, Kt at QKt3.

Black plays and draws:—1. . . . R—K6 ch; if R is taken, then 2. . . . Kt—Q4 ch, wins Q; if R is not taken, Kt still goes to Q4, where its K (coming to 3rd rank) can maintain it; game is drawn, as White K cannot get to help Q:

The weaker side should avoid, as much as may be, the corners and sides of the board, where his pieces would have less freedom of action than in the centre.

Some of the positions given in this chap. seldom enough occur; yet they form capital exercises for the student, who in *thoroughly mastering* them, will acquire skill in handling his forces.

CHAPTER VII.

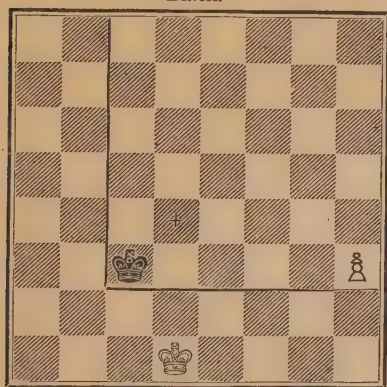
PAWN PLAY.

THE student, who wishes to excel, must devote time and thought to the different endings of games, especially those in which the management of Ps is the chief point. The subject, in appearance dull, is in reality most fascinating; but, be that as it may, of the necessity of a fair acquaintance with its leading principles, there can be no doubt. "The conduct of Ps," says Walker, "is the soul of chess; but the crowd arrogantly underrate its vast importance. Many, otherwise strong amateurs, will not take the trouble to study in solitude the clear and simple theory of Pawn-mancœuvre, and never, therefore, rise above the odds of the R. They affect to disdain what they have not acquired, and are bat-blind to the greatness of the subject. Such persons even foolishly glory in their indifference and appear to bless Heaven for their ignorance."

(1) You need to be sure as to when your K can stop an advanced P on an open board. Your K can stop a single P that has once moved, provided he stands within the square area shaped by the square on which this P stands and its queening

square. Thus, in diagram, the Black K can (from any square within the cordon) catch the P at or before queening, whether White or Black have the move. If Black has the move, his K may be placed a square outside the cordon. If the board is not clear, allowance must be made for obstruction; thus, in diagram, a *Black* P at Q5 would delay its K's arrival at his KKt2 by one move;

Black.



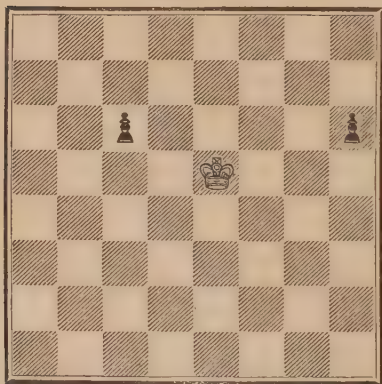
White.

and, if White had first move, White would safely queen the P. If the P stands on its original square, then allowance must be made for its power of moving two squares at once.

(2) Two passed Pawns on the same rank win against the K if the number of squares to their queening points does not exceed by more than one the number of squares directly between the

Ps; and if the K is unable, with move, to capture one of them at once. (An exception is when the Ps are on their sixth rank, *e.g.* Black Ps at K6 and KKt6, with White K at KB sq; here the Ps, *having to move*, are both lost.) Thus, in diagram, the Ps win (*i.e.* one will go to Queen) with or without the move (the number of squares between them being only one less than the number

Black.



White.

of squares to the queening point of each); Black does not seek to save whichever P may be attacked, but pushes on the other. Prove the win by actual tests. But transfer the RP to KKt3, and White wins the Ps; but with care, if, *e.g.* White moves 1. K—B6? the other P goes to B4; then 2. K—K5, P—Kt4, and one of the Ps will queen; but 1. K—K6!, P—Kt4; 2. K—B5,

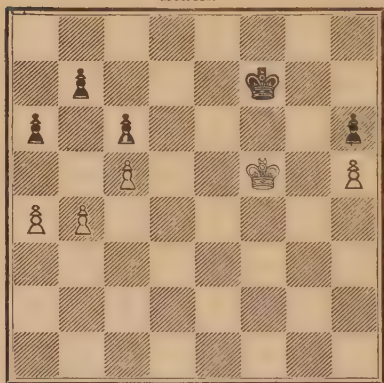
P—B₄; 3. K × P, and captures the other after it has queened. If the Ps stood at KKt₂ and QB₂, the K (at K₅) still wins them by 1. K—K₆; if 1. P—Kt₃; 2. K—K₅! if 1. P—Kt₄; 2. K—B₅. A most useful exercise. (The Black K is supposed unable to help his Ps.)

(3) You need a clear knowledge of what is called "the opposition." You "have the opposition" when the rectangle,* shaped by the squares occupied by the two Ks and having its sides parallel to those of the board, consists of an odd number of squares, *and it is your opponent's turn to play*. Thus, with Black K at QR sq, the White K, on any white square of White's second, fourth, sixth, or eighth rank, has the opposition, *if it is Black's turn to play*. Place White K at QB₂, Black K at KKt sq; White, *with Black to move*, has the opposition. If, *e.g.* 1. K—Kt₂, White keeps the opposition by 2. K—B₃ (or by K—B sq—any other move loses it), K—Kt₃; 3. K—B₄ (if 3. K—Q₃, Black might gain it by K—B₄ or B₂), K—B₃; 4. K—Q₄, K—K₃; 5. K—K₄. Plainly, White can now prevent Black from ever coming down the board, or can force his own way to his eighth rank (not to every square of it), but by this latter course he gives up the opposition, *e.g.* 5. K—Q₃; 6. K—B₅, and Black can now take the opposition, *e.g.* at Q₄, and prevent (if he chooses) White K from crossing to Q side of board. White has, at move 5, a strong hold on Black. When you have the opposition, and your opponent's K moves to a square of a different colour, you can

* This rectangle may be a single line of squares, *e.g.* White K at K sq, Black K at K₂.

only keep it by moving either parallel to, or along, the line of movement taken by him (and you have choice of two squares only) ; while if he moves to a square of the same colour, you must (to keep it) move on a line parallel, or at right angles, to that taken by him (and you have, except as limited by edges of the board, choice of four squares). From the diagram, we shall see the great practical use of

Black.



White.

having the opposition. It is White's turn to play ; by 1. P—R5, he gains the opposition ; *i.e.* Black (not to lose KtP) must move his K and thus lose the power of guarding his Ps on both sides of board. Suppose 1. K—Kt2 ; 2. K—K6, K—B sq ; 3. K—Q7, K—B2 ; 4. K—B7, K—B3 ; 5. K × P, K—Kt4 ; 6. K × BP, K × P ; 7. K—Q7, and plainly White can get a queen several moves

before Black. But if White's QRP had been at R5 at start, White, *with move*, could do nothing; for suppose—1. K—K5, K—K2; and the Ks will keep on facing each other on the K and KB files, neither player being able to do anything better. Many a game is won by gaining the opposition on a file, with only one square between the Ks, thus shouldering aside the adverse K and forcing your way into his quarters.

We add that, when the Ks are at some distance from each other, you may sometimes, without harm, lose the opposition; the reason being that a player having the opposition at a greater distance cannot forcibly convert it into the opposition at a less distance; in trying to do so, he allows his opponent to take it. Instance: White K at K3, Black K at K2; White, having to move, has not the opposition; say, 1. K—B3, then if 1. . . . K—B3, or K3, or Q3; White can take the opposition, accordingly, by 2. K—B4, or K4, or B4; yet, Black, by 1. . . . K—Q3, gains a certain power, which he could not gain if White could reply 2. K—Q4. It might help Black to get to QB4 (or to KKt4, if White played 1. K—Q3). So that it is always safest to keep the opposition according to strict rule.

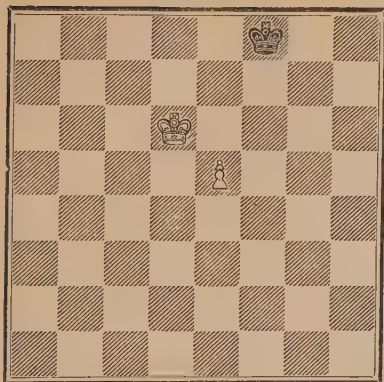
(4) The following facts are worthy of notice, and should be verified with board and men. When your P is at its fifth square (or beyond), you win* if your K can place himself before the P on its, or an adjacent, file, wherever the adverse K may be (this K having no supporter). Thus (top, p. 119) White wins, with or without move. If White moves, 1. K—Q7, and the P goes straight on; or, 1. P—K6

* But see § 7 as to RP.

would win after 1. . . . K—K sq ; 2. P—K7, K—B2 ; 3. K—Q7, and 4. P bec Q. If Black moves first, 1. K—K sq ; 2. K—K6 (P—K6 would only draw, for Black would answer 2. . . . K—Q sq, drawing, as will be shown), K—Q sq ; 3. K—B7, and the P goes on. You always win if the P* (supported by K) reaches its seventh square without giving check ; if it then checks (with K supporting it from behind), you only draw. When your K is before your P on its, or an adjacent, file, this P not having reached its fifth rank, the adverse K will often draw, if he can place himself before your K, gaining the opposition in so doing. These points may be illustrated by 2nd diag., p. 119. White, with move, wins ; 1. K—B2, K—K2 ; 2. K—K3, K—K3 ; 3. K—K4, K—B3 ; 4. K—Q5, K—K2 (if 4. . . . K—B4 ; 5. P—K4 ch, K—B3 ; 6. K—Q6, and wins in way already shown) ; 5. K—K5 (if P—K4, Black would draw by 5. . . . K—Q2), K—B2 ; 6. K—Q6, K—B sq ; 7. K—K6, K—K sq (he has the opposition, but now it is useless) ; 8. P—K4, K—B sq ; 9. K—Q7, K—B2 ; 10. P—K5, and Black is helpless. But Black, with move, draws ; 1. . . . K—K2 ; 2. K—Q2, K—Q3 ; 3. K—K3, K—K4 (any other loses, *e.g.* 3. . . . K—Q4 ; 4. K—B4, K—K3 ; 4. K—K4, winning, as shown) ; 4. K—B3, K—B4 ; 5. P—K4 ch, K—K4 ; 6. K—K3, K—K3 ; 7. K—Q4, K—Q3 ; 8. P—K5 ch, K—K3 ; 9. K—K4, K—K2 ; 10. K—Q5, K—Q2 ; 11. P—K6 ch, K—K2 ; 12. K—K5, K—K sq ; 13. K—Q6, K—Q sq draws ; for if 14. P—K7 ch, K—K sq, and White must either abandon the P, or give stalemate by 15. K—K6.

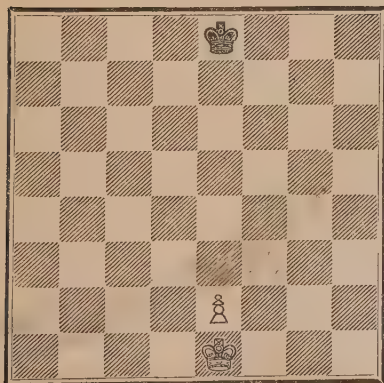
* See § 7 as to RP.

Black.



White.

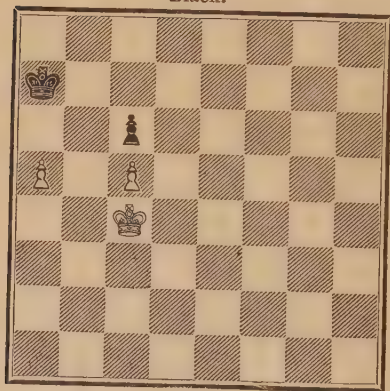
Black.



White.

A KtP needs care in bringing to Q. Place White P at KKt5, K at KKt6; Black K at KKt sq. If White (with move) plays 1. K—B6, Black answers, K—R2; if then 2. P—Kt6 ch, Black plays 2. K—R sq; whereupon 3. P—Kt7 ch (3. K—B7 stalemates), K—Kt sq draws. But 1. K—R6 wins at once; for 1. K—R sq; 2. P—Kt6, K—Kt sq; 3. P—Kt7, and Black K must go out to his B2, allowing 4. K—R7, &c.

(5) When two Ps block each other (as in diagram) careful play is needed. White can here do no better than keep his K near QRP. However, suppose him to play 1. K—Q4, K—R3; 2. K—K5, Black.

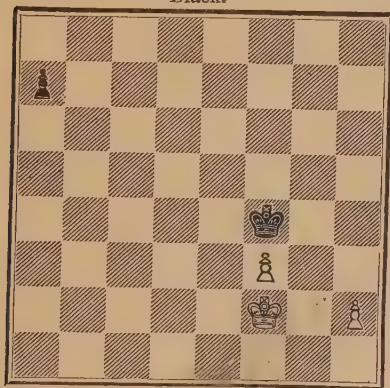


White.

K × P; 3. K—K6 (if 3. K—Q6, K—Kt4!), if Black now plays 3. K—R3, he falls into a snare (called by the French, "le trèbuchet"), for White answers 4. K—Q7, K—Kt4 (if K—

Kt2; White makes same reply, viz.), 5. K—Q6 and wins P (and game, as shown in last ex.). But if Black played 3. K—Kt5! he would win after 4. K—Q6, K—Kt4. Place White K at QKt6, P at K6; Black K at KR4, P at K2. White wins by 1. K—B7, K—Kt3; 2. K—Q8 (K—Q7? would fall into the snare just shown), K—B3; 3. K—Q7 and takes P next move.

(6) The following is a useful example. White, with move, wins; 1. P—R4, P—R4; 2. K—K2, P—R5; 3. K—Q2, P—R6; 4. K—B2, K—B4; 5. K—Kt3, K—Kt3; 6. P—B4 (if here White Black.



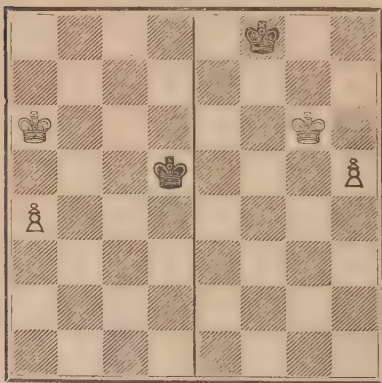
White.

played K × P, Black could draw by K—R4, afterwards taking both Ps), K—R4; 7. P—B5 (for Black dares not take the RP now), K—R3; 8. K × P, and what can Black do? If he moves

to R₄, the Ps wait for their K to come up; if he plays 8. K—Kt₂, White moves up the RP; if then 9. K—R₃; White follows with 10. P—B₆, K—R₂; 11. K—Kt₄, K—Kt sq; 12. P—R₆, K—R₂; and 13. P—B₇, or something very similar. But Black, with move, draws by 1. P—R₄; White dares not move on his RP, but must at once go to stop the Black P with K (for if he hurried on his RP, obviously Black, queening one move earlier, would capture White's P as it queened); whereupon the Black K captures both Ps.

(7) The weakness of the RP for winning purposes should be noticed and remembered. A RP

Black.



White.

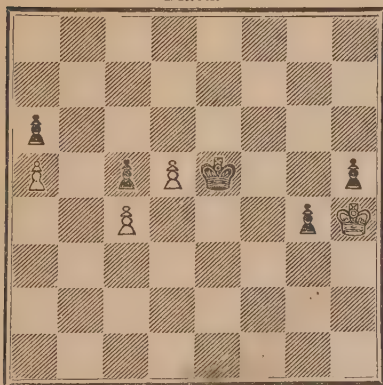
can never queen if the adverse K once fronts it. Thus (see right of diagram) Black, with move, draws by 1. K—Kt sq; 2. P—R₆, K—R

sq; 3. P—R7, bringing about a stalemate. Even the addition of White's KB (unless it governed Black's KKt sq, preventing him from getting into corner) would not lead to a win.

In left of diagram, Black draws by 1. K—B3; 2. P—R5, K—B2 (not B4; else 3. K—Kt7 forces a passage for the P); 3. K—R7, K—B sq; 4. K—R8, K—B2; 5. P—R6, K—B sq, &c. From this deduce that it is an advantage to transfer a RP to the Kt's file.

(8) The position here given introduces some fine and instructive Pawn play, demanding nice calculation. Black has the move. Evidently he

Black.

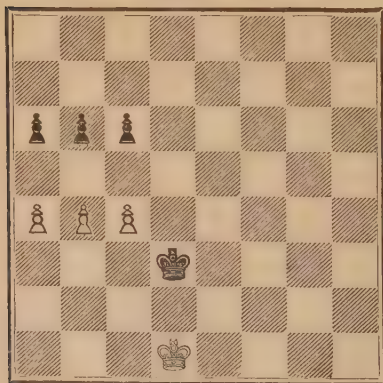


White.

can *draw* easily enough by simply moving K to Q3, as the White K dares not move up the board. But can he do more than draw? Yes, and thus: 1. K—B4 (if he went to B5 the White QP would at once advance, and each would make

a Q—drawing); 2. K—Kt3, K—Kt4 (he can still catch the White P if it advances); 3. K—B2, P—R5; 4. K—Kt2, P—Kt6; 5. K—B3, K—B4; 6. K—K2 (if he here went to Kt2, then 6. K—Kt5; 7. P—Q6, P—R6 ch; 8. K—Kt sq, K—B6—not P—R7, else White would win by 9. K—Kt2—9. P—Q7, P—R7 ch; 10. K—R sq, K—B7; 11. P = Q, P—Kt7 ch; 12. K × RP, P = Q ch, and mates next move), P—R6; 7. K—B sq, P—R7; 8. K—Kt2, K—K5 (burning his bridges); 9. P—Q6, K—K6; 10. P—Q7, P—R8 bec Q ch; 11. K × Q, K—B7; and Black mates (as already shown) after White has made a useless Queen.

(9) A player should be on the look-out for chances of a P forcing its way to Q through Black.



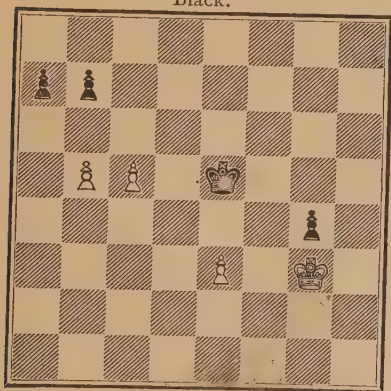
White.

adverse Ps, in some such way as here shown; the White Ps (see diagram) can win, with move, by

sacrificing one or two of themselves ; 1. P—Kt5 ! RP $\times$ P ; 2. P—B5 ! and one of the Ps must get through. Suppose Black takes the front one, P $\times$ BP ; 3. P—R5 and will win ; the White Q being in time to prevent the Black Ps from queening. In the diagram add a White P at Q4 and a Black P at Q3 ; White, with move, wins in several ways, but all on the same principle : *e.g.* 1. P—Q5, P $\times$ P ; 2. P—R5, P $\times$ RP ; 3. P—B5, P $\times$ KtP ; 4. P—B6, and goes on to queen, the K easily dealing with the Black Ps.

(10) A position involving nice calculation. White wins ; 1. P—K4 ! (to keep Black from

Black.



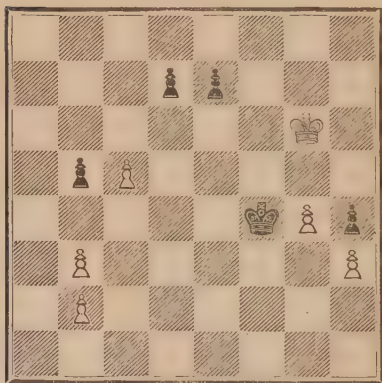
White.

attacking the Ps by 1. K—Q4), if Black take P, then we get 2. P—B6, and a P will queen straight off ; if 1. P—R3 ; 2. P—B6 ! with same

result ; if 1. P—R4 ; 2. P—Kt 6, K—K3 ; 3. P—B6 wins ; so, as best, 1. K—K3 ; 2. K×P, P—R4 ; 3. P×P i p, P×P ; 4. K—B3, and will catch the P, only taking care if Black should play K—Q2 (threatening to win the Ps by K—B3), to answer it by P—K5 ; then, if K—B3 ; P—K6 makes safe.

(11) A position full of points ; White win, 1. K—R5 (if 1. K—B7, this might happen, P—K4 ; 2. K—B6, P—K5 ; 3. P—Kt5, with a probable draw), P—K4 ; 2. P—B6 ! (for a reason

Black.



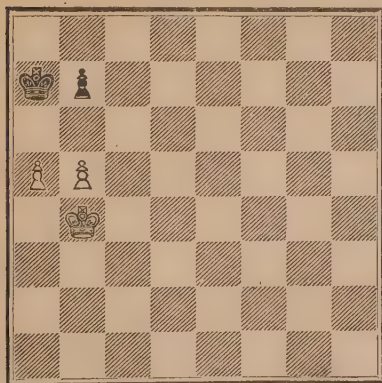
White.

that will appear), P×P ; 3. P—Kt5, P—K5 ; 4. P—Kt6, P—K6 ; 5. P—Kt7, P—K7 ; 6. P=Q, P=Q ; but White can force a winning exchange of Qs by 7. Q—Kt5 ch (if to Kt4 ch, Black K would go to K4 !), if K to K file, then 8. Q—

K7 ch; so 7. K—B6; 8. Q—Kt4 ch, K—K6 (or B7); 9. Q—K6 ch (or Q × P ch), White easily winning. Now is seen the force of White's 2nd move; without it, Black's QP would have prevented White forcing (after 8. K—K6) exchange of Qs, and led to a draw.

(12) White, with move, wins: 1. K—B5, K—R sq; 2. K—Q6, K—Kt sq; 3. K—Q7, K—R2; 4. K—B8, K—R sq; 5. P—R6, P × P; 6. P—Kt6 and wins; for, while the Black P goes uselessly on,

Black.



White.

White queens; but suppose Black plays 1. K—Kt sq, then White's right move is 2. K—Kt6, K—R sq (if K—B sq, 3. K—F7); 3. K—B7 (if he played P—R6, Black would not take the P, for, if he did, White K (not P) would retake, and White would win, but Black would play K—Kt sq

and draw), K—R2 ; 4. P—R6 and wins, whether Black take or not. But Black, with move, draws by 1. . . . K—Kt sq ; 2. K—B5, K—B2 (taking the opposition) ; 3. P—Kt6 ch, K—B sq ; 4. K—Q6, K—Q sq ; and White can do nothing.

(13) Do not hastily push on the Ps of either your right or left wing before your adversary's K has castled ; because he will otherwise retire on the side where your Ps are less advanced and consequently less able to hurt him. (Philidor.)

As a general rule, avoid changing your K's P for your adversary's KBP [except in the regular gambits]. Observe the same rule with regard to your QP against QBP, because it is proved that the K and Q Ps are better than the others, since they, occupying the centre, hinder your adversary's pieces from taking the most advantageous posts. (Philidor.)

Doubled Ps, when not isolated, are as good as the others, and even sometimes more profitable. (Philidor.)

It is always advantageous to attack an isolated P, were it only to employ the adversary's pieces. (Philidor.)

Apart from any special reason, in exchanging Ps aim to bring your own towards, not from, the centre of the board. But exchange QP from centre, if this prevents a breach on Q side.

In general, two united Ps are stronger abreast than on a diagonal. Abreast they command two black squares and two white squares ; in the latter case, one of the squares is occupied by a P, and all the squares commanded are only of one colour. (Steinitz.) One move defends either with the

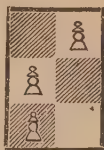
other, and one adverse P cannot stop both as it can when the two are on a diagonal.

A hostile P may be a great protection to your K; taking it may open out an avenue of attack for your opponent's pieces.

Avoid "marking time" with your Ps. By movement of a P the groundwork of the position is altered for good or ill. When in doubt, or in search of a point of departure, or awaiting events, attend to your pieces. (J. Mason.)

A RP is the strongest P against a Kt. Put Black Kt at its KKt2; White P at KR5 (with move), queens by P—R6.

Apart from adverse obstructing men, a P's weakness is measured by the number of moves necessary to get this P into a position where it is defended by another P. Thus, see margin, for the rearmost P, even if it is on second rank, five moves are needed (unless its predecessor be captured) to get it where the P on next file will defend it.



Often a P on K5 is weakness; often a P on Q5 is strength.

It is seldom good to play P—KKt3 in front of your castled K, unless you have a B to occupy KKt2.

Morphy always took the earliest opportunity of playing P—KB4, after castling on K side.

Often a very powerful move for breaking up an adverse centre of Ps is P—QB4.

Two Ps on sixth rank, and on adjacent files, win against an unassisted R, unless the R can take one of them on the move.

Where both players have castled on K side, it is an advantage to obtain a majority of Ps on the Q side of board.

Against a castled K, disunite your Ps in order to force a passage for your pieces.

A wedge-shaped formation of Ps is weak when the point of the wedge is towards the player of the Ps; the loss of the hindmost P is often fatal; this arrangement is especially bad when the foremost Ps are obstructed.

As a general rule, P—KB₃ is bad in all K side gambits for the defence.

P—KB₃ is useful against B—QKt₂.

After P—K₅, back it up by P—KB₄ as soon as possible.

Whenever your KP at K₄ can take the adverse QP, it is well to do so.

Two united Ps, with all clear before them, are self-supporting against adverse K (unless K on move can capture one of them while they are abreast); they will get on a diagonal, and the K dares not capture the hinder one. Even two disunited Ps may be quite safe, *e.g.* White Ps on K₄ and KKt₄ with Black K at K₄; White having the move; 1. P—Kt₅, and wait so, till their K can come up. (See § 6.)

A B is stronger than a Kt if your Ps are in two separated bodies on different sides of the board.

In games opening otherwise than by 1. P—K₄, play P—QB₄ as soon as you can.

Note the binding power of a B when Ps are doubled and separated and the B cannot be taken without uniting the Ps, *e.g.* B at Q₃ and Ps at QB₃, QB₄, and K₂.

With Kt and P fighting against K, keep the Kt behind the P.

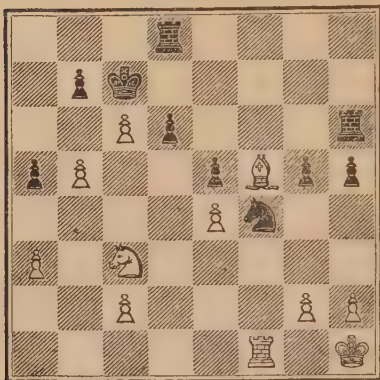
The natural complement of P—QKt3 is P—K3; of P—KKt3, P—Q3 (in the opening).

A R best halts advancing Ps by attacking the leader not on rank but on file. Thus with united Ps on fifth and sixth ranks, the R must attack the leading one in front or rear; if it attacks it along rank, the attacked P simply goes forward and the R is helpless.

A player may be too much afraid of an isolated P. It may be worth while to isolate your P in order to *pass* it; or, possibly, to secure greater freedom for your Rs. Even two isolated Pawns on the same file are not always a disadvantage, especially if you have a B which can play the part of a neighbour to one or both of them (*e.g.* Ps on QB2 and 3, B on Q3). In the Queen's Gambit an isolated QP is not a serious matter. It is protected when at Q4 by the Q, KKt, and (if need be) QB; and, moreover, you have good chances of exchanging it. A similar remark applies to the Black QP in the Sicilian Defence where Black treats the opening as a kind of Queen's Gambit Declined.

Place White K at KB8, Ps at KKt5 and KR4; Black K at KR sq, Ps at KR2 and KKt3. White wins without move; 1. . . . P—R3 (*a*); 2. P—R5; if now Black takes either P, White will secure a passed KtP which will queen at once; and if 2. . . . K—R2, then 3. K—B7, K—R sq; 4. P × KtP, &c. (*a*) 1. . . . P—R4; 2. K—B7, K—R2; 3. K—B6, and 4. K × P. White with move, by 1. K—B7, leads into the same play.

Black.

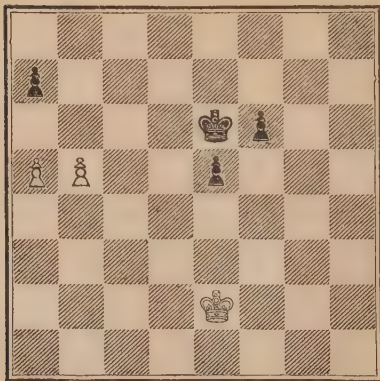


No. 1.

 Win by
a sacrifice.

White.

Black.



No. 2.

 Win by
a sacrifice.

White.

CHAPTER VIII.

CHESS TRAPS AND STRATAGEMS.

No. 1.

WHITE wins by giving up the exchange, so as to get command of Q5 for his Kt.

White.

Black.

1. R $\times$ Kt! Now if Black does not take the R, he will lose by being a piece behind; while if he takes it, we get

1.

either P $\times$ R

2. Kt—Q5 ch

K—Kt sq

3. P—B7 ch, and 4. P $\times$ R bec Q.

No. 2.

White, with move, wins; Black, having move, wins by 1. K—Q3; 2. P—R6 (or K—Q3), K—B4, gaining the White Pawns.

1. P—Kt6

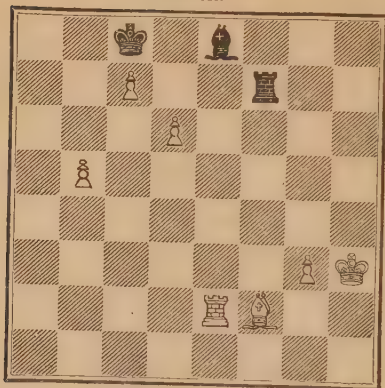
P $\times$ P

(else the KtP queens; if 1. K—Q2; 2. P $\times$ P);

2. P—R6! If 2. P $\times$ P, the Black K could come up in time to capture P after it has queened.

A stalemate (by Ponziani). White K at KR sq, R at QR8, P at QR7; Black K at KKt4, R at QR7, P at KR5. Black play and neatly draw; 1. K—Kt5; 2. R—KKt8 ch, K—R6; 3. P = Q, R—R8 ch; 4. Q $\times$ R, stalemate.

Black.

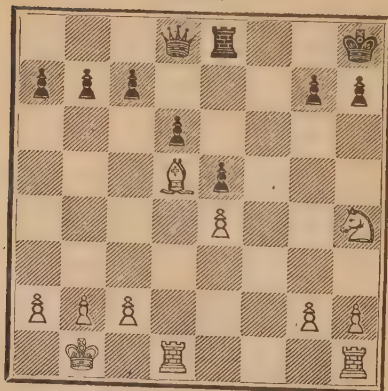


No. 3.

Black to play
and Draw.

White.

Black.



No. 4.

Win by sacrifice
of Kt.

White.

No. 3.

Evidently White's Ps must win, unless Black has some unexpected escape.

White.	Black.
1.	R—R2 ch
2. K—Kt2 (best)	B—B3 ch !

Now if 3. P × B, Black's K is in a stalemate position, and Black can draw by constantly offering R in checking K; *e.g.* 3. R—R7 ch; 4. K—B sq, R × B ch, etc. Therefore, 3. K—B sq (not to Kt sq, else 3. R—R8 mate).

3.	R—R8 ch
4. B—Kt sq	B × P
5. K—Kt2	R × B ch

and draws, as the K and B easily control the Ps, after exchange of Rs.

No. 4.

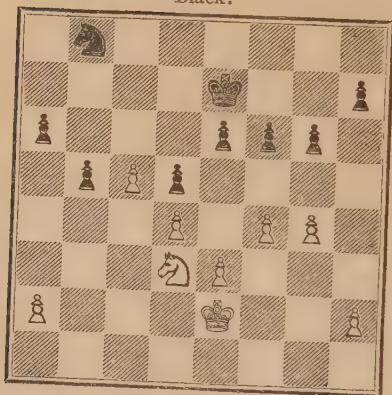
Note here the effect of opening the R file and of the block caused by Black's doubled Ps.

1. Kt—Kt6 ch	P × Kt
2. R—Q3, threatening	R—KR3 ch

Black has nothing better than 2. Q—Kt4;
3. R—R3 ch, Q—R3, losing Q for R.

A four move problem (by Horwitz). White K at KB3, Q at QB sq, Kt at Q5, P at QKt 3; Black K at Q5, Ps at KB5, QKt5; 1. Kt—B7, K—Q6 (if 1. K—K4; 2. Q × P mate); 2. Kt—K8, K—Q5; 3. Q—B4 ch, K—K4; 4. Q—K4 mate.

Black.

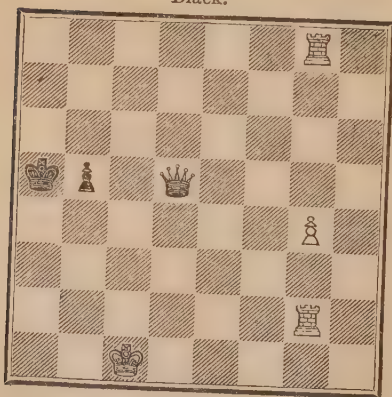


No. 5.

Pawn Play.

White.

Black.



No. 6.

Trap by a move
of R.

White.

No. 5.

White (Pillsbury) won in the following way; every move of his is of the highest order:—

1. P—B5, P—Kt4 (if KtP × P; 2. P × P, P × P; 3. Kt—B4, gaining the QP; if KP × P; 2. P × P, P—Kt4; 3. Kt—Kt4); 2. Kt—Kt4, P—QR4 (White threatens 3. P × P, K × P; 4. P—B6, K—Q3; 5. P—B7, K × P; 6. Kt × QP ch); 3. P—B6 (threatens P—B7), K—Q3; 4. P × P, Kt × P (if P × Kt; 5. P—K7, K × KP; 6. P—B7 wins); 5. Kt × Kt, K × Kt; 6. P—K4, P × P (if K—Q3; 7. P × P, K—K2; 8. K—K3, K—Q3; 9. K—K4, K—K2; 10. K—B5, P—Kt5; 11. P—Q6 ch, wins); 7. P—Q5 ch, K—Q3; 8. K—K3, P—Kt5; 9. K × P, P—R5; 10. K—Q4, P—R4; 11. P × P, P—R6; 12. K—B4 wins.

No. 6.

Notice how the Q attacks both Rs, and guards QR sq and QR7.

White.

Black.

1. R—QR8 ch. This is better than 1. R—QR2 ch; as if the trap does not catch, the R moved may go to QR2 to stop Black P.

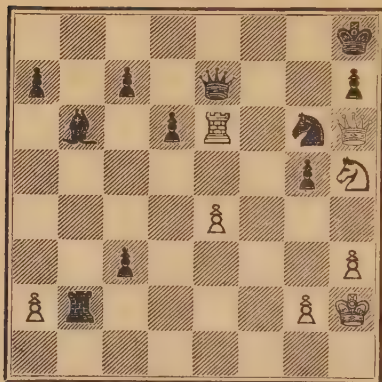
1.

Q × R

2. R—QR2 ch, winning Q.

Suppose Black, being wary, had played 1. K—Kt3, laying a counter-mine, White could still draw the game by 2. R (R8)—R2; but if he heedlessly checked by 2. R—QKt8, K—B2 would win a Rook.

Black.



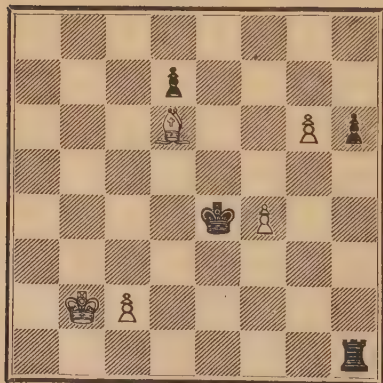
No. 7.

—

Black to play
and Draw.

White.

Black.



No. 8.

—

White to play
and Win.

White,

No. 7.

Black's position is not as good as it looks; plainly, if 1. . . . Q × R, he is mated. If 1. . . . Q—B2, White may safely play 2. R × Kt; for if Q × R; 3. Q—B8 ch, Q—Kt sq; 4. Q—B6 ch, mating next move.

Black accordingly plays

1. . . . Kt—R5 (threatens 2. . . . R × P ch;
3. K—R sq, R—Kt8 ch; 4. K—R2, Kt—B6 mate);

White.

Black.

2. Q—B6 ch!

K—Kt sq

(If 2. . . . Q × Q; 3. R—Q8 ch, &c.)

3. R × Q (the Q must stay on B file, to guard against the mate shown at Black's move 1);

3. . . .

R × P ch

and draws by alternately checking at Kt7 and Kt8.

No. 8.

An excellent example of skill in forcing a passage for Pawn to its queening square.

1. B—K7

R—KKt8

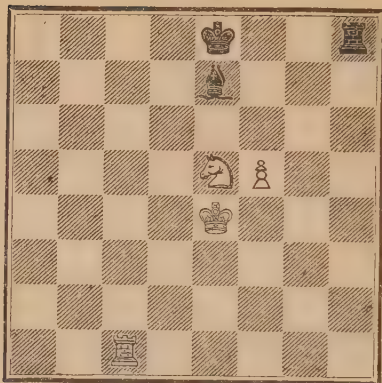
2. B—Kt5!

P × B

3. P—B5! keeping the Kt file blocked, and White's KtP goes safely on.

1. . . . K × P is no better, for White will play 2. B—Kt5 ch; and if then K or P × B, the KtP goes on.

Black.

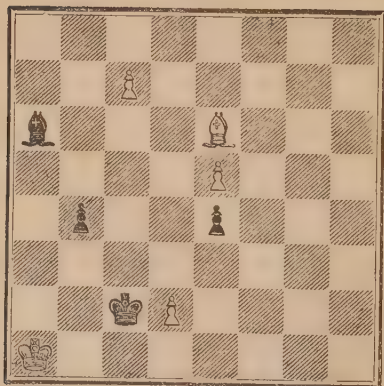


No. 9.

 Win by sacrifice
of the exchange.

White.

Black.



No. 10.

 Black to play
and Win.

White.

No. 9.

White here takes advantage of the forking powers of Kt.

White.	Black.
1. R—B8 ch	B—Q sq
2. R × B ch	K × R
3. Kt—B7 ch	K moves
4. Kt × R, winning easily.	

No. 10.

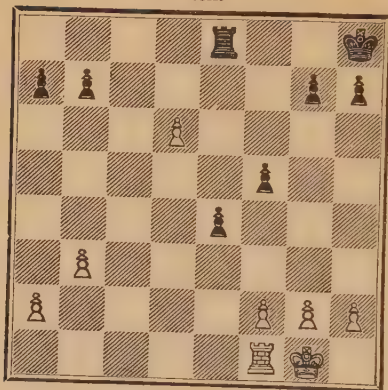
1.	B—B sq
2. B—Q5 (if B × B, P—Kt6 wins).*	
2.	P—Kt6
3. B × KP ch (A)	K—B8
4. P—Q4	B—R3 !
5. KP or QP on (B)	B—B5
6. any move	P—Kt7 mate.
(A) If 3. B × KtP ch	K × B
4. K—Kt sq	K—B5
5. K—B2	K—Q5
6. K—Q sq	K—Q6
7. K—B sq	B—Kt5 !

Now White's Ps, one after another, must fall, while the Black P will go safely on to queen.

(B) If 5. B—Q3, Black would lose by B × B, for White would queen with a check ; but B—B5 wins, as shown.

* The win is brought about thus : 3. B—K6, P—Kt7 ch ; 4. K—R2, P—Kt8 bec Q ch ; 5. K—R3, Q—Kt7 ch ; 6. K—R4, Q—Q5 ch ; 7. K—Kt5 (best), Q × KP ch ; 8. K—B6, Q × B ch ; Black now gives up his Q for the BP, and easily queens the KP.

Black.

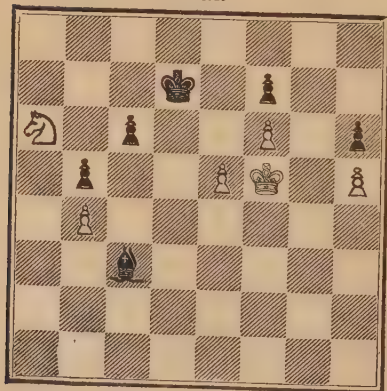


No. 11

White play and
Win.

White.

Black.



No. 12.

Win by a P
sacrifice.

White.

No. 11.

A most instructive example. Although players are rightly warned against rash advance of Ps before castled Ks, they must, on the other hand, watch against a surprise mate by Q or R on the eighth rank. Had Black made a "bolt-hole" by P—KR₃ (KKt₃), he would not have lost as he does now.

White.	Black.
1. P—Q7	R—Q sq
2. R—B sq. If Black had played, <i>e.g.</i> 1.	
R—KKt sq, White would have made the same reply with same result.	

2.	K—Kt sq
3. R—B8, evidently winning R for nothing, or exchanging Rs and getting a Queen.	

No. 12.

Here White, by an ingenious sacrifice, forces his way to queen.

1. P—K6 ch!	P × P ch
2. K—Kt6	K—K sq

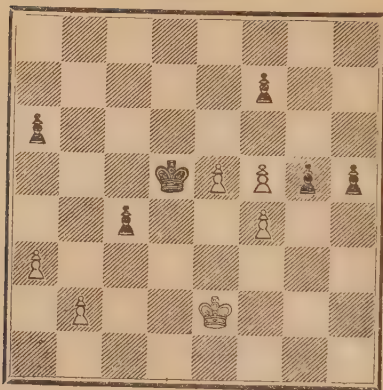
(If 2. B × BP, the Kt would easily win against the Pawns.)

3. P—B7 ch	K—K ₂
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(. K—B sq is no better; the Kt cannot be kept from Q7; it can go *viâ* B5 or *viâ* Kt8, and the B cannot guard both routes.)

4. Kt—Kt8, and will go to Q7 next move, forcing the way for P—B8. An instance of the truth, that in the average position in an end-game, a single Kt is stronger than a single B.

Black.

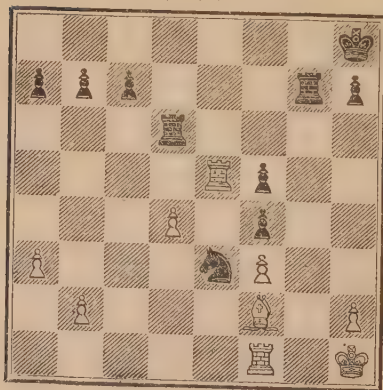


No. 13.

Win by a P
sacrifice.

White.

Black.



No. 14.

Trap by offer of
a R.

White.

No. 13.

Won by Walker (the chess-writer) against Cochrane.

White.	Black.
1. P—K6	BP × P

The only other feasible move is K—Q3 ; 2. P × BP, K—K2 ; 3. P bec Q ch (this, on the *principle* of drawing the K from scene of action—not that it actually matters here) ; K × Q ; 4. P × P, and White's K-side Pawns are self-protecting, while the K can at leisure take the KRP.

2. P—B6	K—Q3
3. P × P	P—K4
4. P—B7	K—K2
5. P—Kt6	P—R4
6. P—R4	K—B sq

White's next moves demand some little care, simple as they may seem.

7. K—B3	K—K2
8. K—K4	P—R5
9. K—B3, and win.	

No. 14.

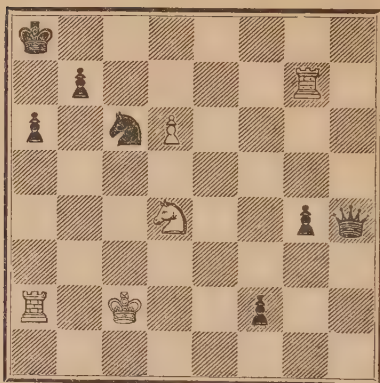
1. P—Q5	K—Kt sq !
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Seeing the teeth ; if 1. Kt × R ; 2. R—K8 ch, R—Kt sq ; 3. B—Q4 ch, and mates next move.

2. R—K sq	R × P
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and Black has the better game. White should have taken the dangerous Kt by 1. B × Kt, P × B ; 2. R × KP, and his game is not lost.

Black.

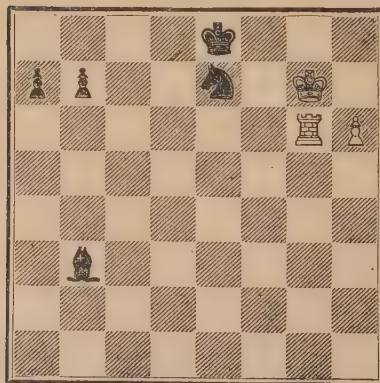


No. 15

 White to play
and Draw.

White.

Black.



No. 16.

 Trap by a
sacrifice of R.

White.

No. 15.

White.

Black.

1. R × RP ch

K—Kt sq

For if he hastily played 1. . . . P × R, White answers 2. Kt × Kt! and Black has not any way of preventing R—QR7 mate.

2. Kt × Kt ch

P × Kt

(it is that, or mate)

3. R—Kt6 ch. If now Black plays K—B sq; 4. R—QB7 ch, and 5. R—Kt8 mate. But he plays 3. . . . K—R sq; and White draws by repeating checks at R6 and Kt6.

No. 16.

Morphy, in this position, won by a Rook-sacrifice, his opponent rashly receiving the gift.

1. R—K6

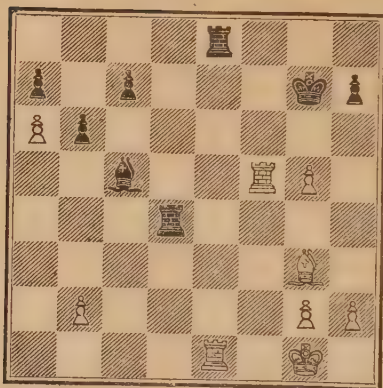
B × R

2. P—R7, and cannot be stopped.

Black's proper play was 1. . . . B—B7; and the game might go on; 2. K—B6, K—B sq; 3. R × Kt, K—Kt sq; and Black draws (even when the Ps are lost), moving his B between K5 and Kt8 (so as to prevent White playing K—KKt6); or, if White K goes to KKt5, and the P advances to R7, Bishop may take P, and, if then White plays K—R6, B—Kt sq draws easily enough, the Black K having gone into corner.

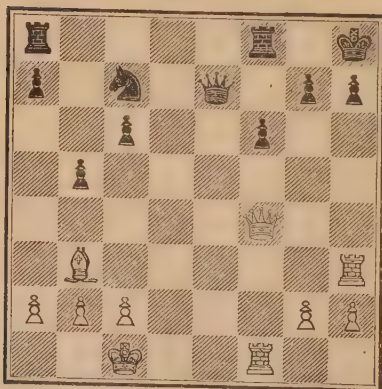
If 1. P—R7, Black wins by 1. . . . Kt × R; 2. K × Kt, B—B7 ch, and B × P.

Black.



White,

Black.



White,

No. 17.

—
An ending full
of points.

No. 18.

—
Draw by
sacrifice of a R.

No. 17.

(From a game of the Steinitz *v.* Zukertort match, 1886; Black (Zukertort) has just played B—B4.)

White.

Black.

1. R × B!

R × R ch

It is obvious why White does not play 1. R × R? He calculates that he can get back the sacrifice of the exchange and break up Black's Ps into the bargain.

2. B × R

P × R

3. B—B3

K—Kt3

4. B × R

P × B

5. P—R4

K—B4

6. K—B2

K—K5

7. K—K2, else Black K would go to Q6 and B7 and then bring his P to queen.

7.

P—B4

8. P—QKt3!

K—K4

9. K—Q3

K—B5

10. P—QKt4 wins, for the Black Q side Ps will fall; and then if Black plays K—Kt6, White answers by P—R5, followed by P—Kt6, &c. (or, if K—Kt5; White plays P—Kt3, coming to same thing).

No. 18.

When you have no chance of winning, look out for a draw. White here, with a P behind, and nothing by way of compensation, draws by perpetual check, thus:

1. R × P ch

K × R

2. Q—R4 ch

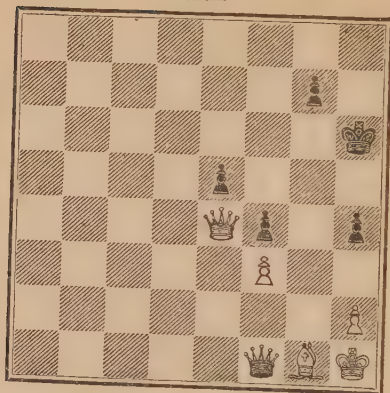
K—Kt3

3. Q—Kt4 ch

K—R3

and White keeps on checking at R4 and Kt4.

Black.

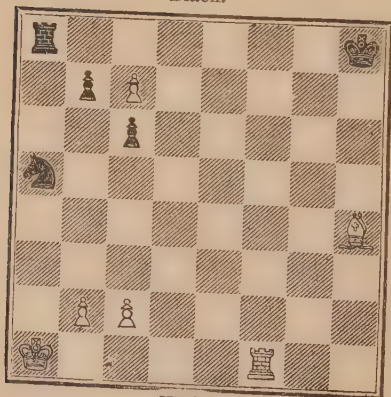


White.

No. 19.

White to play
and Draw.

Black.



White.

No. 20.

Sacrifice to ensure
Queening.

No. 19.

Evidently Black threatens 1. . . . P—R6, followed by either . . . Q—Kt7, or . . . Q × P; but White plays

White.	Black.
1. Q—B6 ch	P—Kt3

(1. . . . K—Kt4 has the same reply, viz.):

2. Q—K4, he must keep Q guarding the KBP.

2. . . .	P—R6
3. Q × KtP ch	K × Q

and White is stalemated. If 2. . . . P—Kt4; 3. Q—B6 ch, K—R4; 4. Q—K8, and draw by perpetual check; if 2. . . . K—Kt4; 3. Q × KP ch, &c.

Suppose White played 1. Q—B2, he might lose by 1. . . . Q × P ch; 2. Q—KKt2, Q × Q ch; 3. K × Q, P—K5! Nor would 1. P—R3 be good; for 1. . . . Q × RP ch; 2. B—R2, Q—B8 ch; 3. B—Kt sq, P—R6, &c.

No. 20.

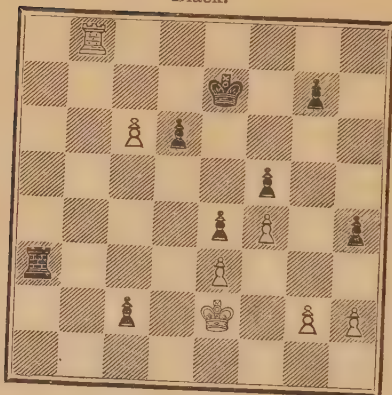
White, moving first, wins; had Black the move, then 1. . . . Kt—Kt6 dou ch; 2. K—Kt sq, R—R8 mate.

1. R—B8 ch!	R × R
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2. B—Q8, and the P cannot be stopped.

White has the best of it in any case, but the method he adopts is swift and certain.

Black.

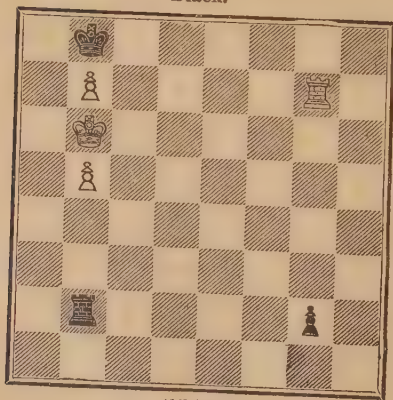


No. 21.

Trap by sacrifice
of a R.

White.

Black.



No. 22.

Draw by stale-
mate or repetition
of Moves.

White.

No. 21.

(Morphy was Black, playing against Harrwitz, third game.)

White.

Black.

1. K—Q2, a very natural move, and quite necessary.

1.

R—B6 !

2. K—B sq

R × BP

(a clear gain of a dangerous P).

3. R—Kt3, to prevent the Black R from going to B6 and afterwards taking KP.

3.

K—B3

4. R—R3

P—Kt4

5. P—Kt3

RP × P

6. RP × P

P × P

7. KtP × P

K—Kt3

and Black wins easily, his K coming round to rear of the White Ps. Note Black's first move.

No. 22.

White threatens mate ; and Black (who has the move) looks quite helpless ; his R and K can do nothing, and his P (if moved) is taken by R ; but herein is his one loophole :

1.

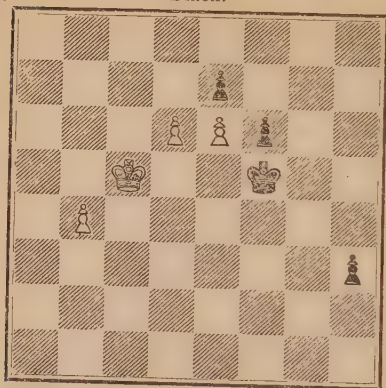
P—Kt8 bec Q !

2. R × Q

R—Kt7 !

If the R takes Black R, the K is stalemated ; if the White R moves along rank, so does its enemy, constantly offering itself upon the corresponding square. Black would do no good by such play as 3. R—Kt3 ch (winning the P at Kt2) ; so it is better to be contented with a certainty.

Black.

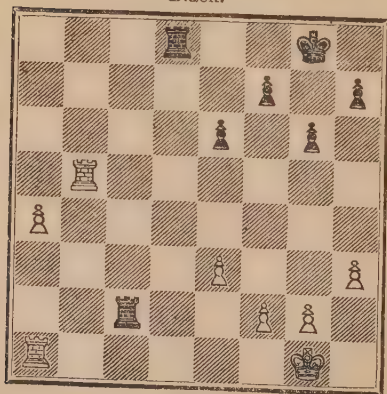


No. 23.

White to play
and Win.

White.

Black.



No. 24.

White can only
Draw.

White.

No. 23.

Where there is choice of squares, on which to queen a P, consider how the after-play will shape itself. Can the new Q be lost by a check? Does it check as it comes into being? Will it have open lines of action? &c.

Here if 1. P × P, P—R7; 2. P—K8 bec Q, P—R8 bec Q; and Black has drawing chances. But White, by looking ahead a few moves, wins with ease.

White.	Black.
1. P—Q7!	P—R7
2. P bec Q	P bec Q
3. Q—Q5 ch, forcing the exchange of Qs; and the KtP cannot be stopped.	

No. 24.

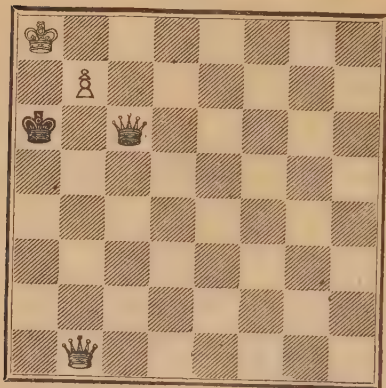
The point here is the strength of Rs doubled on their player's seventh rank.

If White play 1. P—R5 (the plausible move), Black reply with 1. . . . R (Q sq)—Q7; 2. P—R6, R × P; 3. P—R7, R × P ch, and draw by checks with this R.

Suppose, in this, White were to play 2. R—KB sq, then, by R—R7, Black will detain White's other R to defend the QRP; or can gain this P by R—R6, followed by the other R to R7.

If 1. R (Kt5)—Kt sq, R (Q sq)—Q7 is still a good reply; e.g. 2. R—KB sq, R—R7; 3. P—R5, R × KBP, and Black would emerge with a Pawn to the good; White therefore will play 3. R × R, R × R, and the isolated Pawn is lost.

Black.

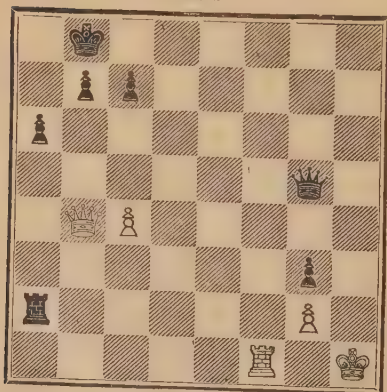


No. 25.

White to play
and Win.

White.

Black.



No. 26.

White to play
and Draw.

White.

No. 25.

A study, as elegant as instructive, by L. van Vliet. White to move. 1. Q—Kt4, paralysing K; checks would be useless; Black Q must keep on her long diagonal. She has four moves: 1. Q—Q4; 2. Q—QR4 ch, K—Kt3; 3. Q—Kt3 ch!, Q × Q; 4. P bec Q ch, wins Queen. After 1. Q—B6, exactly similar play. Now, try 1. Q—Kt7; 2. Q—R3 ch, K—Kt3; 3. Q—Kt2 ch, winning in same way. But, after 1. Q—R8, White may have to vary his method; 2. Q—R3 ch, K—Kt3; 3. Q—Kt2 ch, K—B2; 4. Q—KR2 ch!, Q × Q; 5. P bec Q ch, &c. If, in this, 3. K—B4; 4. K—R7, Q—R2 (to stop the P); 5. Q—Kt6 ch, and after 6. K—R6, White will soon have a Q to the good. If 3. K—R3, then 4. Q—QR2 ch., and 5. Q—Kt sq ch, as before. Or 1. Q—Kt4, Q—R8; 2. Q—R3 ch, K—Kt4; 3. Q—Kt2 ch, K—B5; 4. K—R7, and Black is helpless.

No. 26.

A useful position from Sarratt.

Black, moving, mates by 1. Q—R5 ch, &c.; but White, moving, can draw; if he tried for more, he would lose through the extra Ps. 1. R—B8 ch, K—R2; 2. R—QR8 ch, K × R; 3. Q—B8 ch, K—R2; 4. Q—QB5 ch! and now, if Black takes Q, White is stalemated; if Black interposes the KtP, White plays 5. Q × BP ch, and drives K to and fro on the R file; if Black returns the K to first rank, White must check again at B8 (for if 5. Q × Q?, R—R8 ch wins); or, 1. R—B8 ch, K—R2; 2. Q—B5 ch, Q × Q; 3. R—QR8 ch, K—Kt3; 4. R × P ch, &c.

SOME TRAPS IN THE OPENINGS.

(1.) A favourite is the following (Evans Gambit Declined—but it may occur in other openings): 1. P—K₄, P—K₄; 2. Kt—KB₃, Kt—QB₃; 3. B—B₄, B—B₄; 4. P—QKt₄, B—Kt₃; 5. P—Kt₅, Kt—Q₅; 6. Kt × P? Q—Kt₄!—what is White to do? If 7. Kt × BP, this may happen, 7. Q × KtP; 8. R—B sq, Q × KP ch; 9. Q—K₂, Kt × Q; or 9. B—K₂, Kt—B₆ mate; if 7. Kt—Kt₄, P—Q₄ (attacking two pieces); 8. B × P, B × Kt; and White has lost much. His best (after 6. Q—Kt₄) is 7. B × P ch, K—B sq; 8. Castles. But, at move 6, he should have castled, or exchanged Kts. The same trap might be set at Black's third move.

(2.) A curious possibility is this (Queen's Gambit Accepted): 1. P—Q₄, P—Q₄; 2. P—QB₄, P × P; 3. Kt—KB₃, P—QB₄; 4. P—K₃, P × P; 5. B × P, P × P? 6. B × P ch! and the Black Q is lost. The right move is 5. P—K₃.

(3.) There is much to be learned from the following little game actually lost by Philidor (in his early days): 1. P—K₄, P—K₄; 2. B—B₄, P—Q₃; 3. Kt—KB₃, P—KKt₃; 4. Kt—QB₃, B—KKt₅? 5. Kt × P, B × Q; 6. B × P ch, K—K₂; 7. Kt—Q₅ mate. Black's best fifth move was P × Kt, losing a P only.

(4.) An amusing instance of the "biter bit": 1. P—K₄, P—K₄; 2. B—B₄, Kt—KB₃; 3. P—Q₄, P—QB₃; 4. P × P, Kt × P; 5. Kt—K₂, Kt × P? (he should have played B—B₄!); with this design, 6. K × Kt, Q—R₅ ch; 7. K—B sq, Q × B, gaining a P; but White turns the tables

by 6. Castles! Kt $\times$ Q; 7. B $\times$ P ch, K—K₂; 8. B—Kt₅ mate.

(5.) The following, in the Ruy Lopez Opening, is worthy of close attention: 1. P—K₄, P—K₄; 2. Kt—KB₃, Kt—QB₃; 3. B—Kt₅, Kt—KB₃; 4. Castles, Kt $\times$ P; 5. R—K sq, Kt—Q₃; 6. Kt—QB₃, Kt $\times$ B; 7. Kt $\times$ P, tempting Black to take one of the Kts. (7. B—K₂ is Black's right move.) Suppose 7. KKt $\times$ Kt; 8. Kt $\times$ Kt ch, B—K₂; 9. Kt $\times$ B, Kt $\times$ Q; 10. Kt—Kt₆ ch, Q—K₂; 11. Kt $\times$ Q, with a piece ahead; or suppose 7. QKt $\times$ Kt; 8. R $\times$ Kt ch, B—K₂; 9. Kt—Q₅, Castles; 10. Kt $\times$ B ch, K—R sq; 11. Q—R₅ (threatens 12. Q $\times$ RP ch, K $\times$ Q; 13. R—R₅ mate), P—KKt₃; 12. Q—R₆, P—Q₃; 13. R—R₅, P $\times$ R; 14. Q—B₆ mate; or, in this, 11. P—KR₃; 12. P—Q₃ (threatens B $\times$ P, and to mate by retreating the B).

(6.) Another trap in the Ruy Lopez Opening is: 1. P—K₄, P—K₄; 2. Kt—KB₃, Kt—QB₃; 3. B—Kt₅, P—QR₃; 4. B—R₄, Kt—B₃; 5. Castles, P—Q₃; 6. P—Q₄, P—QKt₄; 7. B—Kt₃, P $\times$ P; 8. Kt $\times$ P? (falling into snare—there is no hurry to take a P which cannot be well defended—he might play 8. Kt—Kt₅! winning at least a P; for if 8. Kt—K₄; 9. P—KB₄), Kt $\times$ Kt; 9. Q $\times$ Kt, P—QB₄; 10. Q moves, P—B₅; winning the B. (Another is given in the chapter “General Hints.”)

(7.) In the Queen's Gambit Declined, the following may occur: 1. P—Q₄, P—Q₄; 2. P—QB₄, P—K₃; 3. Kt—QB₃, Kt—KB₃; 4. B—KKt₅, QKt—Q₂; 5. P $\times$ P, P $\times$ P; 6. Kt $\times$ P? (he should play P—K₃!), Kt $\times$ Kt; 7. B $\times$ Q, B—QKt₅ ch;

8. Q—Q2, B × Q ch; 9. K × B, K × B; with a piece to the good.

(8.) Another strange occurrence: 1. P—K4, P—K4; 2. Kt—KB3, P—Q4; 3. P × P, P—K5; 4. Q—K2, B—K2; 5. Q × P, Kt—KB3; 6. B—Kt5 ch, P—B3? (B—Q2 is right); 7. P × P!, P × P (best; for if 7. . . . Kt × Q; 8. P × P dis ch, B—Q2; 9. P × R bec Q, B × B; 10. Q × KKt!); 8. B × P ch, Kt × B; 9. Q × Kt ch, with three Ps ahead.

(9.) Something like this happens not seldom, Q checking and then taking an unsupported piece: 1. P—K4, P—K4; 2. B—B4, B—B4; 3. P—QB3, P—Q4; 4. P × P? (B × P is right), B × P ch; 5. K × B, Q—R5 ch; 6. K—B sq, Q × B ch; and Black will be a P ahead, while White K is exposed and cannot castle.

(10.) Pawns are often lost, about as follows, by the heedless pinning of a Kt. Thus, in the King's Gambit Declined: 1. P—K4, P—K4; 2. P—KB4, B—B4; 3. Kt—KB3, P—Q3; 4. B—B4, B—KKt5? (Kt—KB3 is right); 5. P × P, P × P; 6. B × P ch, K × B; 7. Kt × P ch, K moves; 8. Kt × B with two Ps ahead.

(11.) A possible occurrence in the Philidor: 1. P—K4, P—K4; 2. Kt—KB3, P—Q3; 3. B—B4, P—QB3?; 4. Kt—QB3, P—QKt4? (useless; Kt—Q2 is better); 5. Kt × KtP!, if . . . P × Kt; 6. B—Q5!

(12.) Rather later in game, in the French Defence, many a one has been caught in this way: 1. P—K4, P—K3; 2. P—Q4, P—Q4; 3. Kt—QB3, Kt—KB3; 4. B—KKt5, B—K2; 5. B × Kt, B × B; 6. Kt—B3, Castles; 7. B—Q3, Kt—

Q2; 8. P—K5, B—K2; 9. P—KR4, P—B3;
 10. Kt—KKt5, P × Kt? (P—B4, shutting off
 White B!); and White has now a forced mate;
 11. B × P ch, K × B (if K—R sq;
 12. Q—R5, &c.); 12. P × P ch, K—Kt sq;
 13. R—R8 ch, K × R; 14. Q—R5 ch, K—Kt
 sq; 15. P—Kt 6, &c.

(13.) A possibility in the King's B Gambit:
 1. P—K4, P—K4; 2. P—KB4, P × P; 3. B—B4,
 Q—R5 ch; 4. K—B sq, P—KKt4; 5. Kt—
 KB3, Q—Kt5? (Q—R4 is right); 6. B × P ch!,
 K—Q sq (if K × B; 7. Kt—K5 ch);
 7. P—KR3, Q—Kt6; 8. Kt—QB3, and 9. Kt—
 K2, the Black Q having no escape. (If 8. . . .
 B—B4; then 9. P—Q4, and continue as shown.)

(14.) In the Two Knights Defence, the following
 is curious: 1. P—K4, P—K4; 2. Kt—KB3, Kt—
 QB3; 3. B—B4, Kt—B3; 4. Kt—Kt5, Kt × KP;
 5. B × P ch, K—K2; 6. Kt × Kt, K × B; 7.
 Q—B3 ch, K—Kt sq?; 8. Kt—Kt5! and Black
 cannot guard both his KB2 and his Q4 from White
 Q. Of course, 7 K—K sq!

(15.) The danger (especially for Black) of
 moving the KBP one square at beginning of a
 game may be thus illustrated: 1. P—K4, P—K4;
 2. P—KB4, P × P; 3. Kt—KB3, P—KKt4;
 4. B—B4, P—KB3?; 5. Kt × P!, P × Kt; 6.
 Q—R5 ch, K—K2; 7. Q × KtP ch, K—K
 sq; White could now win the Q by checking
 with B at B7, but still better is 8. Q—R5 ch,
 K—K2; 9. Q—K5 mate. A warning!

(16.) A well-known trap in the Ruy Lopez is
 this—known as Tarrasch's: 1. P—K4, P—K4;
 2. Kt—KB3, Kt—QB3; 3. B—Kt5, P—QR3;

4. B—R4, Kt—B3; 5. Castles, Kt × P; 6. P—Q4, P—QKt4; 7. B—Kt3, P—Q4; 8. P × P, B—K3; 9. P—B3, B—K2; 10. R—K sq, Castles; 11. Kt—Q4, Q—Q2? [. . . . Q—K sq!]; 12. Kt × B, Q or P × Kt; 13. R × Kt! winning a piece.

(17.) A young player might easily fall into the following: 1. P—K4, P—K4; 2. Kt—KB3, Kt—QB3; 3. B—Kt5, Kt—B3; 4. Castles, P—QR3?; 5. B × Kt, QP × B; 6. Kt × P, and Black dares not take the P with Kt (either at once, or after 6. Q—Q5; 7. Kt—KB3) because of R—K sq.

(18) Here are some possible results from two of Black's second moves after 1. P—K4, P—K4; 2. Kt—KB3 (mentioned at beginning of next chapter):—

(A.) 2. P—KB3; White may safely take the KP; 3. Kt × P (making the Damiano Gambit); if Black jumps at the Kt, by P × Kt; he will lose after 4. Q—R5 ch, K—K2; 5. Q × KP ch, K—B2; 6. B—B4 ch, and Black has no real defence (*e.g.* 6. P—Q4; 7. B × P ch, K—Kt3; 8. P—KR4, P—KR4; 9. B × KtP, B × B; 10. Q—B5 ch, K—R3; 11. P—Q4 dis ch, &c.). But Black can get a fair game by 3. Q—K2; 4. Kt—KB3, P—Q4; 5. P—Q3, P × P; 6. P × P, Q × P ch; White's best course is not to take the KP, but to develop his game by 3. B—B4, Kt—QB3; 4. Castles, &c.

(B.) 2. Q—B3; 3. B—B4, Q—KKt3, attacking two Ps, but White may safely leave them exposed. Suppose he leaves the KtP by 4. P—Q3, and that Black replies Q × KtP; White may continue 5. B × P ch, K × B; 6. R—Kt sq,

Q—R6 ; 7. Kt—Kt5 ch ; or if Black plays 5.
K—K2 (or Q sq) ; 6. R—Kt sq, Q—R6 ; 7. R—
Kt3, &c.

If White at move 4 castles (leaving the KP exposed), and Black plays Q × KP, White may answer again by 5. B × P ch ; plainly Black dares not capture the B (because of 6. Kt—Kt5 ch), so 5. K—K2 (if 5. K—Q sq ; 6. Kt × P, Q × Kt? ; 7. R—K sq, mating or winning Q) ; 6. R—K sq, Q—B5 ; 7. R × P ch, K × B ; 8. P—Q4, Q—B3 ; 9. Kt—Kt5 ch, K—Kt3 ; 10. Q—Q3 ch, and Black is ruined. Ancient history ; but history repeats itself !

(19.) A way in which a P may be picked up :
1. P—K4, P—K4 ; 2. B—B4, B—B4 ; 3. P—QB3, Q—K2 ; 4. Kt—K2?, B × P ch ; 5. K × B, Q—B4 ch ; 6. P—Q4, Q × B, with a P ahead ; White's right fourth move, Kt—KB3, would have prevented loss.

(20.) An instance of loss of Q through giving a useless check : 1. P—K4, P—K4 ; 2. P—KB4, P—Q4 ; 3. KP × P, Q × P ; 4. Kt—QB3, Q—K3 (threatening to take the BP, discovering check) ; 5. Kt—KB3, P × P ch ; 6. K—B2, B—B4 ch? [P—QB3!] ; 7. P—Q4, B—Kt3? [B—K2!] ; 8. B—Kt5 ch, P—QB3 ; 9. R—K sq, winning the Q for R and B. If 8. K—Q sq or B sq ; 9. R—K sq, wins Q, or mates by 10. R—K8. The same result may happen in slightly different ways.

(21.) In the Evans Gambit, if Black should harmlessly vary by 1. P—K4, P—K4 ; 2. Kt—KB3, Kt—QB3 ; 3. B—B4, B—B4 ; 4. P—QKt4, Kt × P ; White should continue by 5. P—B3, driving Kt

back to B₃; he must not snatch the KP; else,
5. Q—B₃ ! will spell Ruin to him.

(22.) This once happened in a correspondence game (Ruy Lopez): 1. P—K₄, P—K₄; 2. Kt—KB₃, Kt—QB₃; 3. B—Kt₅, KKt—K₂?; 4. P—B₃, P—QR₃ [Kt—Kt₃!]; 5. B—R₄, P—QKt₄; 6. B—Kt₃, P—Q₄; 7. Q—K₂, P × P; 8. Q × P, B—B₄ [Kt—Kt₃!]; 9. Kt × P, and Black dares not take Q on pain of mate.

(23.) In the Ruy Lopez, once more, try 1. P—K₄, P—K₄; 2. Kt—KB₃, Kt—QB₃; 3. B—Kt₅, Kt—B₃; 4. Castles, Kt × P; 5. P—Q₄, P—QR₃; 6. B—Q₃, P—Q₄; 7. P—B₄, B—KKt₅!; but if 7. KP × P; Black loses a piece by 8. P × P, Q × P; 9. B × Kt; for the Q dares not take the B, because of 10. R—K sq.

(24.) This is curious in the Scotch Gambit: 1. P—K₄, P—K₄; 2. Kt—KB₃, Kt—QB₃; 3. P—Q₄, P × P; 4. B—QB₄, B—Kt₅ ch; 5. P—B₃, P × P; 6. Castles, Q—B₃; 7. P × P, P—Q₃; White cannot at once take the B, but try 8. B—KKt₅, driving the Q off the long diagonal!

(25.) This has happened in the Ruy Lopez: 1. P—K₄, P—K₄; 2. Kt—KB₃, Kt—QB₃; 3. B—Kt₅, P—QR₃; 4. B—R₄, Kt—B₃; 5. Q—K₂, B—B₄; 6. P—B₃, P—QKt₄; 7. B—B₂, P—Q₄? [P—Q₃!]; 8. P × P, Q × P [Kt × P would lose a P]; 9. P—Q₄, plainly the B must retreat, rightly to Kt₃ or K₂, actually to Q₃, to hold the P; White now played 10. B—Kt₃, Q—K₅; 11. Q × Q, Kt × Q; 12. B—Q₅, winning a piece.

(26.) A danger to be avoided in the Ruy Lopez: 1. P—K₄, P—K₄; 2. Kt—KB₃, Kt—QB₃; 3. B—Kt₅, P—QR₃; 4. B—R₄, Kt—B₃; 5. Castles, Kt

× P; 6. P—Q4, P—QKt4; 7. B—Kt3, P—Q4; 8. P × P, Kt—K2; 9. R—K sq, Black should now retreat the Kt to QB4; but suppose he plays P—QB3; White can gain the Kt by R × Kt; for if 10. . . . P × R; 11. B × P ch wins the Q.

(27.) The following will be found diverting: 1. P—K4, P—K4; 2. Kt—KB3, Kt—KB3; 3. Kt × P, Kt × P? [P—Q3!]; 3. Kt—QB3, Kt—B4? [Kt × Kt ch!]; 5. B—B4, P—KB3?; 6. Q—R5 ch, P—KKt3; whereupon White announces mate on his own QKt sq, in thirteen moves (Black's are nearly all forced); 7. B—B7 ch; 8. Kt—Q5 ch; 9. Kt—QB4 ch; 10. Kt—Kt4 ch; 11. P—QR4 ch; 12. P—QB3 ch; 13. R—R3 ch; 14. Q—Q sq ch, K—Q6 (best); 15. Q—K2 ch; 16. P—Q4 ch; 17. Castles, Kt—Q6 (best); 18. B—K3 dis ch; 19. R × Kt mate.

(28.) In the KB Gambit, Black may fall upon mishap thus: 1. P—K4, P—K4; 2. P—KB4, P × P; 3. B—B4, P—Q4; 4. B × P, Q—R5 ch; 5. K—B sq, P—KKt4; 6. Kt—KB3, Q—R4; 7. P—KR4, P—KR3? [B—Kt2!]; 8. B × P ch, if Black play K × B, he loses the Q after 9. Kt—K5 ch; he must play Q × B; with probable continuation, 9. Kt—K5, Q—B3; 10. Q—R5 ch, K—Q sq; 11. Kt—B7 ch, K—K2; 12. Kt × R, Q × Kt; 13. P × P, Q—K4; 14. P × P, Q × Q; 15. R × Q, B × P; 16. Kt—B3, and White should win.

A fuller account of the subject of this chapter may be found in "Chess Traps and Stratagems" (price 1s.), issued by the publishers of this work,

CHAPTER IX.

THE OPENINGS.

THERE are twenty possible moves by which the first player may start a game, and the second player may reply in twenty ways ; and the game may be continued in almost any conceivable way, without breaking any law of the game. But reason and experience have settled upon certain best ways of commencing a game, and these ways are called "The Openings." And, till you have a clear insight into the nature of the game, it is better to keep to well-beaten tracks.

Of the twenty possible moves that White may make, the advance of one of the four centre Ps two squares is the best ; and of these, 1. P—K4, or 1. P—Q4, is again the best ; the reason being that the advance of either of these Ps opens outlets at once for two important pieces, Q and a B. The quicker you can develop your pieces—*i.e.* get them into good places for attack and defence—the better.

The second player must, so to say, keep an even balance, meeting force with force, developing step by step as the first player does—not merely copying moves, but keeping parallel in command of the

board — *i.e.* controlling, commanding, the same number (as near as may be) of squares, defending attacked points, &c., each player clearing his first rank of Bps, Kts, and lastly Q, and getting ready for combined action of his forces.

KING'S KNIGHT'S OPENING.

In this, after each player has moved his KP two squares, the first player at once attacks his opponent's KP by bringing his own KKt to KB₃. Either this P must be defended, or a counter-attack must be set up. Black's best way of *defending* is to bring his QKt to B₃, thus making the P safe (Q—B₃, Q—K₂, and B—Q₃, though each answers the *immediate* purpose, are all bad—mainly as hindering the free movement of Black's forces *in the future*—for P—KB₃, see page 162—for P—Q₃, see later on). White may now bring out his KB to QB₄ (making ready to castle) where it bears upon the Black KBP which only the K defends. Suppose Black makes the similar move, [B—QB₄], and that White continues with 4. Castles, or P—QB₃, or P—Q₃, we get a regular "Opening," called "*Giuoco Piano*" (= "quiet game"), which we may express thus:

Giuoco Piano (or *Italian Game*).

White.	Black.
1. P—K ₄	P—K ₄
2. Kt—KB ₃	Kt—QB ₃

(If 2. Q—R₅, Q—K₂; followed by . . . Kt—KB₃.)

3. B—B ₄	B—B ₄
4. Castles, or P—Q ₃ , or P—B ₃ .	

These moves make the "Opening" so called. From this point the play may vary almost infinitely. We give specimens following on from each of these :—

White.	Black.
4. Castles	Kt—B ₃
5. P—Q ₃	P—Q ₃
6. Kt—B ₃	B—KKt ₅
7. B—QKt ₅	B—Q ₂
8. B—K ₃	Castles

The following variations are considered as better for White, in that they reserve for a longer period the option of castling.

4. P—Q ₃	P—Q ₃
5. Kt—QB ₃	Kt—KB ₃
6. B—K ₃ , so that if Black should take it, White would have the KB file open for his R (after castling).	

6.	B—Kt ₃
7. Kt—K ₂	B—K ₃
8. B—QKt ₃	Kt—K ₂
9. Kt—KKt ₃ *	

Or

4. P—QB ₃ .	Kt—KB ₃
------------------------	--------------------

(or 4. Q—K₂ ; 5. Castles, P—Q₃, &c.)

5. P—Q ₄	P × P
---------------------	-------

(Not 5. B—Kt₃ ; else 6. P × P ; if then 6. KKt × P ; 7. Q—Q₅, B × P ch ; 8. K—B sq, and Black, to avoid mate, must lose a piece.)

* Where no remark is made, the game is left at a stage at which neither player has any appreciable advantage.

White.	Black.
6. P—K ₅	P—Q ₄
7. B—QKt ₅	Kt—K ₅
8. P × P	B—Kt ₃
9. Castles	Castles

The Jerome Gambit (in the Giuoco Piano) is quite unsound: 4. *B × P ch*, K × B; 5. Kt × P *ch*, Kt × Kt; 6. Q—R₅ *ch*, and Black gets a good game by 6. K—K₃, or K—B sq.

(See also Game 3.)

Max Lange's Attack.

This is a somewhat dashing variation of the Giuoco Piano (it may also occur in the Two Knights or the K Bishop game). White, by sacrificing his QP, gains a move with a strong attack, which Black ought to repel.

1. P—K ₄	P—K ₄
2. Kt—KB ₃	Kt—QB ₃
3. B—B ₄	B—B ₄
4. Castles	Kt—B ₃
5. P—Q ₄	P × P

The question is, *how* is Black to take the QP? Not by 5. Kt × P, for then 6. Kt × P, Kt—K₃ (best); 7. B × Kt, BP × B (if QP × B?; 8. Q × Q *ch*, K × Q; 9. Kt × P *ch*, and takes R); 8. Kt—Q₃, and White's game is better. But 5. B × P is safe, and less complicated than the text; then 6. Kt × B, Kt × Kt; 7. P—B₄, P—Q₃; 8. P × P, P × P; 9. B—KKt₅, B—K₃; and Black should keep his P ahead with a good game. But returning, we might get (as a specimen):

- | White. | Black. |
|---|--------|
| 6. P—K5 | P—Q4! |
| (or Kt—KKt5; 7. P—KR3, KKt × KP, &c.) | |
| 7. P × Kt | P × B |
| 8. R—K sq ch | B—K3 |
| 9. Kt—Kt5 | Q—Q4! |
| (N.B.—If 9. . . . Q × P?; 10. Kt × B, P × Kt; | |
| 11. Q—R5 ch, and 12. Q × B!) | |

- | | |
|------------|-------------|
| 10. Kt—QB3 | Q—B4 |
| 11. P—KKt4 | Q—Kt3 |
| 12. QKt—K4 | B—Kt3 |
| 13. P—B4 | Castles (Q) |
| 14. P—B5 | B × P |
| 15. P × B | Q × P (B4) |

16. P × P, and almost anything may happen; a state of affairs satisfactory or not, according to temperament.

Evans Gambit.

This branches off from the Giuoco Piano at White's fourth move, by the aggressive 4. P—QKt4. White thus offers to give up a P for opportunities of attack. If Black takes the P, White has obtained two good squares (QKt2, QR3) for his QB; at once moving his QBP one square, he drives back the B, and the advance of this P enables him to play P—Q4, getting much control of the centre of the board; his Q, too, has another outlet—the Q side of board being nearly free ground to mass and manœuvre his forces. We give, as specimens:—

- | | |
|-----------|--------|
| 1. P—K4 | P—K4 |
| 2. Kt—KB3 | Kt—QB3 |
| 3. B—B4 | B—B4 |

- | | |
|---|----------------|
| White. | Black. |
| 4. $P-QKt4$ | $B \times KtP$ |
| 5. $P-B3$. Black now retreats the B, usually to $B4$ or $R4$. | |

I.

- | | |
|-----------------|--------------|
| 5. | $B-B4$ |
| 6. Castles | $P-Q3$ |
| 7. $P-Q4$ | $P \times P$ |
| 8. $P \times P$ | $B-Kt3$ |

(These moves produce what is known as the "Normal position.")

A.

- | | |
|---|----------|
| 9. $P-Q5$ | $Kt-R4$ |
| 10. $B-Kt2$ | $Kt-K2$ |
| 11. $B-Q3$, not $B \times KtP$, which opens file for the Black R. | |
| 11. | Castles |
| 12. $Kt-B3$ | $Kt-Kt3$ |
| (provides against $P-K5$) | |
| 13. $Kt-K2$ | $P-QB4$ |
| 14. $Q-Q2$ | $P-B3$ |

One purpose of which is to prevent White from sacrificing B for KtP after playing Kt to Kt3. Black ought not to lose.

B.

- | | |
|-------------------------------|---------------|
| 9. $Kt-B3$ | $Kt-R4$ |
| 10. $B-Kt5$ (Göring's attack) | |
| 10. | $P-KB3$ |
| 11. $B-B4$ | $Kt \times B$ |
| 12. $Q-R4$ ch | $Q-Q2$ |

(or 12. $K-B2$; 13 $Q \times Kt$ ch, $B-K3$)

White.	Black.
13. Q × Kt	Kt—K ₂
14. KR—K sq	Q—Kt ₅
15. B—Kt ₃ (if 15. P—K ₅ , BP × P; 16. P × P, P—Q ₄)	
15.	B—K ₃
16. Q—R ₄ ch	K—B sq

Castling (Q), after 16. . . . B—Q₂, exposes Black to a severe attack.

II.

5.	B—R ₄
	A.
6. P—Q ₄ !	P—Q ₃
7. P × P	P × P
8. Q × Q ch	Kt × Q
9. Kt × P	P—KB ₃
10. Kt—Q ₃	Kt—K ₂

and Black's Pawn position is better for the ending. But, if Black elects to play 6. . . . P × P; 7. Castles, P × P; 8. Q—Kt₃, he is playing the "Compromised Defence," in which White, by Black's seventh move, gains time, while Black is in difficulties. However, try the following:—

1. P—K ₄	P—K ₄
2. Kt—KB ₃	Kt—QB ₃
3. B—B ₄	B—B ₄
4. P—QKt ₄	B × KtP
5. P—B ₃	B—R ₄
6. P—Q ₄	P × P
7. Castles	P × P
8. Q—Kt ₃	Q—B ₃
9. P—K ₅	Q—Kt ₃

(.... Kt $\times$ P would lose after 10. R—K sq, P—Q3; 11. Kt $\times$ Kt, P $\times$ Kt; 12. Q—Kt5 ch, winning the Black KB).

White.	Black.
10. Kt $\times$ P	KKt—K2
11. B—R3	B $\times$ Kt

(The right policy—to reduce forces.)

12. Q $\times$ B	P—QKt3
13. B—Q3	Q—R3

(guarding the KKtP, in case of White's soon playing P—K6).

Suppose now 14. B $\times$ Kt, Black must answer K $\times$ B (not Kt $\times$ B, else 15. Q $\times$ BP); or suppose 14. B—B sq, Q—R4; 15. P—K6, BP $\times$ P (and *White Q cannot well take the KtP); or 14. KR—Q sq, B—Kt2, and Black, with his two Pawns ahead, has perhaps the better game.

B.

6. Castles	P—Q3
7. P—Q4	B—Q2

This is Sanders' Defence.'

(or 7. B—KKt5; 8. Q—R4, P $\times$ P; 9. P $\times$ P, P—QR3; 10. B—Q5, B—Kt3; 11. B $\times$ Kt ch, P $\times$ B; 12. Q $\times$ P ch, B—Q2).

8. Q—Kt3	Q—K2
9. B—R3	Kt—R3
10. P $\times$ P	Kt $\times$ P
11. Kt $\times$ Kt	Q $\times$ Kt
12. Q $\times$ KtP	Kt—Kt 5

(if White now plays 13. Q $\times$ R ch, K—K2; he is mated, or loses Q for R).

White.	Black.
13. P—KB ₄	B—Kt ₃ ch
14. K—R sq, the Q cannot take the B, because of 14 Q—KR ₄ , threatening mate.	
14.	Q—KR ₄
15. P—KR ₃	Castles

and Black has the best of it; but the variations possible are infinite; *e.g.* 9. P × P, P × P; 10. R—Q sq, &c.

(See also Game 11.)

Evans Gambit Declined.

Black may avoid the Gambit by 4. B—Kt₃; 5. P—QR₄, P—QR₃; 6. Castles, P—Q₃, &c.; but White, by 5. P—Kt₅, Kt—R₄; 6. Kt × P, can lead into play of a complicated and difficult nature; *e.g.* 6. Q—Kt₄; 7. Q—B₃, Q × Kt; 8. Q × P ch, K—Q sq; 9. B—Kt₂!, Q × KP ch; 10. K—Q sq, Kt × B; 11. B × P (not R—K sq, because of Kt × B ch), Q—K₂; 12. Q × Q ch, Kt × Q; 13. B × R, P—Q₄ (not B × P, because of R—B sq, gaining B, or mating); 14. P—KB₃, with about equal game. Interesting and lively enough!

Once again, Black may risk 4. P—Q₄; 5. P × P, Kt × P; 6. Kt × P, Kt × QP; 7. B—Kt₅ ch, K—B sq (or P—B₃; 8. Kt × QBP, Q—Kt₃; 9. Q—K₂ ch, K—B sq; 10. Kt—Kt₄, B—K₃; 11. Kt × Kt, B × Kt; 12. Castles, Q—Kt₃; 13. P—Kt₃, Q × BP).

Scotch Game.

Here we break off at White's third move by playing forward the QP.

White.

1. P—K₄2. Kt—KB₃

3. P—Q₄, clearing the way for both the White Bps, leading to a safe good game. Black's best is to take the P with Kt or P, *e.g.* :—

3.

P × P

(or 3. Kt × P; 4. Kt × Kt, P × Kt; 5. Q × P, Kt—K₂).

4. Kt × P

Kt—KB₃

5. Kt × Kt

KtP × Kt

6. B—Q₃P—Q₄7. Q—K₂B—K₂

Or

1. P—K₄P—K₄2. Kt—KB₃Kt—QB₃3. P—Q₄

P × P

4. Kt × P

Q—R₅

White cannot well answer this by 5. Kt—QB₃, because of B—QKt₅; or by 5. Q—Q₃, because of Kt—KB₃.

5. Kt—Kt₅ (threatening Kt × BP ch, taking the QR).

5.

Q × KP ch

(or 5. B—B₄; 6. Q—B₃, Kt—Q₅).

6. B—K₃

K—Q sq

7. Kt—Q₂Q—Kt₃8. Kt—KB₃P—QR₃

White, though a P short, is better developed, so that the game is fairly equal; in fact, White's future is generally preferred.

(See also Game 4.)

White sometimes plays 4. B—QB4, leaving P for a while ; then it is the Scotch *Gambit*.

White.	Black.
4.	B—B4
5. Castles	P—Q3
6. P—B3	B—KKt5
7. Q—Kt3	B × Kt
8. B × P ch	K—B sq
9. P × B	Kt—K4

Black has the better game ; now try

4.	B—B4
5. P—B3	P × P

(or 5. P—Q6 ; 6. P—QKt4, B—Kt3 ; 7. Q—Kt3, Q—K2 ; 8. Castles, P—Q3).

6. B × P ch	K × B
7. Q—Q5 ch	K—B sq
8. Q × B ch	P—Q3
9. Q × BP	Q—B3

and the game is even enough, Black's inability to castle being of little importance.

Black may vary by 4. B—Kt5 ch ; 5. P—B3, P × P ; 6. P × P (or 6. Castles, P—B7 ; 7. Q × BP, &c.), B—R4 ; 7. Castles, P—Q3 ; 8. P—K5, KKt—K2 (if P × P, this might happen, 9. B × P ch, K × B ; 10. Kt × P ch, and Black K and Q must take care) ; 9. Q—R4, Castles ; 10. R—Q sq, and White has fair chances. The Scotch Gambit, though its soundness may be questioned, leads to a lively interesting game ; White, in actual play, winning as often as not.

If the Gambit is offered, Black may avoid complications by 4. P—Q3 or Kt—B3.

Ruy Lopez (or Spanish Game).

This, again, varies at White's third move.

White.

Black.

1. P—K4

P—K4

2. Kt—KB3

Kt—QB3

3. B—Kt5. A very good move, but difficult to explain. It constrains Black's game by the *threat* of 4. B × Kt (and to avoid this, 3. Kt—Q5 is sometimes played). Black's best replies are P—QR3 and Kt—KB3, *e.g.*:

3.

P—QR3

4. B—R4. It *looks* as if White might gain the KP by here playing B × Kt; but this is not the case; Black answers QP × B; 5. Kt × P, then Q—Q5 recovers the P.

4.

Kt—B3

White may now continue with Castles, or Kt—B3, or P—Q3, or P—Q4, or Q—K2; for instance,

5. Castles

Kt × P

6. P—Q4

P—QKt4

7. B—Kt3

P—Q4

8. P × P

B—K3

Or

5. Kt—B3

B—K2

6. Castles

P—QKt4

7. B—Kt3

P—Q3

8. P—Q3

B—Kt2

9. B—K3

Castles

Or

5. P—Q3

P—Q3

6. P—B3

B—K2

7. QKt—Q2

Castles

8. Kt—B sq

Kt—Q2

9. B—K3

P—B4

Or

White.	Black.
5. P—Q4	P × P
6. P—K5	Kt—K5
7. Castles	B—K2
8. R—K sq	Kt—B4
9. B × Kt	QP × B

Or

5. Q—K2	P—QKt4
6. B—Kt3	B—B4
7. P—QR4	R—QKt sq
8. P × P	P × P
9. Kt—B3	Castles

All in good use, and each giving a practically even game.

Alapin recommends 3. . . . P—QR3; 4. B—R4, B—Kt5 (or this at third move); 5. P—QB3, B—R4. The B here to some extent hampers any effect from White's P—Q4; but it makes a defence not yet greatly tried.

Returning to Black's third move we might get

3. . . . Kt—B3

White may continue with Castles, or P—Q4, or P—Q3, or Kt—B3; we can only give

4. Castles	Kt × P
5. P—Q4	B—K2

(or 5. R—K sq, Kt—Q3; 6. Kt × P, Kt × Kt; 7. R × Kt ch, B—K2; 8. B—R4, Castles).

Black should not here take the QP, as his Kt at K5 would be in danger from R—K sq. But he may play P—QR3, or Kt—Q3 safely.

White.	Black.
6. Q - K ₂	Kt—Q ₃
7. B × Kt	KtP × B
8. P × P	Kt—Kt ₂

(See also Game 9.)

Black may also play 3. . . . P—KKt₃; 4. P—Q₄, P × P; 5. Kt × P, B—Kt₂; 6. B—K₃, Kt—B₃; or 3. . . . P—Q₃; 4. P—Q₄, B—Q₂; 5. B × Kt, B × B; 6. Kt—B₃, P—B₃; or again, 3. . . . P—KB₄; 4. Kt—B₃, P × P; 5. QKt × P, P—Q₄. But these defences are not considered equal to 3. . . . P—QR₃, or 3. . . . Kt—B₃.

Four Knights' Opening.

1. P—K ₄	P—K ₄
2. Kt—KB ₃	Kt—QB ₃
3. Kt—B ₃	Kt—B ₃
4. B—Kt ₅	B—Kt ₅
5. Castles	Castles
6. Kt—Q ₅	Kt × Kt

(or 6. P—Q₃, P—Q₃, &c.)

7. P × Kt	P—K ₅
8. P × Kt	P × K ₁
9. Q × P	QP × P

Petroff Defence (or Russian Game).

Really a counter attack at Black's second move.

1. P—K ₄	P—K ₄
2. Kt—KB ₃	Kt—KB ₃
3. Kt × P	P—Q ₃

Much better than Kt × P at once.

White.	Black.
4. Kt—KB ₃	Kt × P
5. P—Q ₄	P—Q ₄
6. B—Q ₃	B—K ₂
7. Castles	Castles

White may open up his game by 3. P—Q₄, P × P; 4. P—K₅, Kt—K₅; 5. Q × P, P—Q₄; 6. P × P i p, Kt × QP, &c.

Here we may mention the Boden-Kieseritzky Gambit: 1. P—K₄, P—K₄; 2. Kt—KB₃, Kt—KB₃; 3. B—B₄, Kt × P; 4. Kt—B₃, Kt × Kt; 5. QP × Kt, P—KB₃ (to stop Kt—Kt₅); 6. Castles, Q—K₂, &c., and Black should keep the Pawn or secure an advantage in position.

This may be varied into the

Three Knights' Opening.

1. P—K ₄	P—K ₄
2. Kt—KB ₃	Kt—KB ₃
3. Kt—B ₃	P—Q ₃

(or 3. . . . B—Kt₅; 4. Kt × P, B × Kt; 5. QP × B, P—Q₃; 6. Kt—B₃, Kt × P, &c.)

4. P—Q ₄	P × P
5. Q × P	B—K ₂
6. B—K ₃	Castles

Or

1. P—K ₄	P—K ₄
2. Kt—KB ₃	Kt—QB ₃
3. Kt—B ₃	P—KKt ₃
4. P—Q ₄	P × P
5. Kt × P	B—Kt ₂
6. B—K ₃	P—Q ₃

(If 6. Kt × Kt? B × Kt ch.)

Philidor's Defence.

- | White. | Black. |
|----------------------------------|--------------------|
| 1. P—K ₄ | P—K ₄ |
| 2. Kt—KB ₃ | P—Q ₃ |
| (blocking the KB ; an objection) | |
| 3. P—Q ₄ | P × P |
| 4. Kt × P | Kt—KB ₃ |
| 5. Kt—QB ₃ | B—K ₂ |
| 6. B—Q ₃ , &c. | |

(See also Game 1.)

Ponziani Opening (sometimes called Staunton's).

- | | |
|-----------------------|--------------------|
| 1. P—K ₄ | P—K ₄ |
| 2. Kt—KB ₃ | Kt—QB ₃ |
| 3. P—B ₃ | P—Q ₄ |
| 4. Q—R ₄ | P—B ₃ |
| 5. B—Kt ₅ | Kt—K ₂ |
| 6. P × P | Q × P |
| 7. Castles | B—Q ₂ |

Or Black may vary by

- | | |
|---------------------|-------------------|
| 3. | Kt—B ₃ |
| 4. P—Q ₄ | Kt × KP |
| 5. P—Q ₅ | Kt—Kt sq |
| 6. B—Q ₃ | Kt—B ₄ |

(Somewhat similar is, 1. P—K₄, P—K₄; 2. P—QB₃, P—Q₄; 3. Kt—KB₃, P × P; 4. Q—R₄ ch, Kt—QB₃; 5. Q × KP, Kt—B₃, &c.)

Two Knights' Defence.

- | | |
|-----------------------|--------------------|
| 1. P—K ₄ | P—K ₄ |
| 2. Kt—KB ₃ | Kt—QB ₃ |
| 3. B—B ₄ | Kt—B ₃ |
| 4. Kt—Kt ₅ | P—Q ₄ |
| 5. P × P | Kt—QR ₄ |

(If he plays Kt $\times$ P, the game may continue 6. Kt $\times$ BP, K $\times$ Kt ; 7. Q—B₃ ch, K—K₃ ; 8. Kt—QB₃, QKt—K₂, &c., and White, though a piece behind, generally wins.)

White.

Black.

6. B—Kt₅ ch

(or 6. P—Q₃, P—KR₃ ; 7. Kt—KB₃, P—K₅ ; 8. Q—K₂, &c.)

6.

P—B₃

7. P $\times$ P

P $\times$ P

(not Kt $\times$ P ; else 8. B—B₄ !)

8. B—K₂

P—KR₃

9. Kt—KB₃

P—K₅

10. Kt—K₅

Q—Q₅, &c.

White is on safer ground by playing 4. P—Q₃ ; or he may play 4. P—Q₄, P $\times$ P ; 5. P—K₅, P—Q₄ ; 6. B—QKt₅, Kt—K₅ ; 7. Kt $\times$ P, &c.

Morphy (Paris, 1859) played 4. P—Q₄, P $\times$ P ; 5. Castles, Kt $\times$ P ; 6. R—K sq, P—Q₄ ; 7. B $\times$ P, Q $\times$ B ; 8. Kt—B₃, Q—KR₄ ; 9. Kt $\times$ Kt.

Then there is 4. Castles, Kt $\times$ P ; 5. B—Q₅, which recovers the P, after Kt—B₃ ; 6. B $\times$ Kt, QP $\times$ B ; 7. Kt $\times$ P.

Other variations of the KKt Opening are :—Alapin's, 1. P—K₄, P—K₄ ; 2. Kt—K₂, B—QB₄ ; 3. P—KB₄, P—Q₃ ; 4. P—KKt₃, Kt—KB₃ ; 5. B—Kt₂, Castles, &c. ; the Hungarian, 1. P—K₄, P—K₄ ; 2. Kt—KB₃, Kt—QB₃ ; 3. B—B₄, B—K₂ ; 4. P—Q₄, P—Q₃, &c. ; either of these is safe enough ; the QP Counter Gambit, 1. P—K₄, P—K₄ ; 2. Kt—KB₃, P—Q₄ ; 3. P $\times$ P, Q $\times$ P ; 4. Kt—QB₃, Q—K₃, &c., but White gets rather the better of this ; and the Greco Counter Gambit,

1. P—K₄, P—K₄; 2. Kt—KB₃, P—KB₄; 3. B—B₄ (better than P × P), P—Q₃; 4. P—Q₄, Kt—QB₃ (or P × QP), &c., a risky opening for Black. (If 3. Kt × P, Black answers by Q—B₃.)

VARIOUS OPENINGS.

Centre Game.

A lively opening, with interesting complications.

White.

Black.

1. P—K₄

P—K₄

2. P—Q₄

P × P

(Better than P—Q₄, which White may continue 3. P × KP, P × P; 4. Q × Q ch, &c.)

3. Q × P

Kt—QB₃

4. Q—K₃ (better than Q—Q sq).

4

B—K₂

(If 4. Kt—QKt 5, White may play 5. B—Q₃; and if 5. Kt × B ch, 6. Q × Kt gives White the better game; or 5. Q—K₂, and drive back the Kt at leisure.)

5. B—Q₃

Kt—B₃

6. Q—Kt₃

Castles

7. B—Q₂

P—Q₃

In this, as in other openings, there is great variety of moves, many of which are as good as those given.

(See also Game 6.)

3. B—QB₄ gives the “Centre *Gambit*,” which Black may continue in two ways:—

(1) 3. B—B₄; 4. P × P ch, K × B; 5. Q—R₅ ch, P—KKt₃; 6. Q × B, Kt—QB₃; 7. Kt—K₂ (to shelter K), P—Q₃; 8. Q—R₃ (to

check at B4 only helps Black), and White has a good game.

(2) 3. B—Kt5 ch; 4. P—B3 (or K—B sq), P × P; 5. P × P, Q—B3; 6. Q—Kt3, B—B4; 7. Kt—B3, P—Q3; 8. Castles, Kt—B3; 9. Kt—R3, B—Kt3; or, in this, White may give up the exchange by 6. P × B, Q × R; 7. Q—Kt3, P—Q4; 8. B × P, B—K3; 9. B × B, P × B; 10. Q × P ch, Kt—K2; but this variation is, for both players, a game full of hazards, which are avoided by the simple 3. Q × P.

Danish Gambit.

White.	Black.
1. P—K4	P—K4
2. P—Q4	P × P
3. P—QB3	P × P
4. B—QB4	Kt—KB3

Safer than 4. P × P; 5. QB × P. Black may also play 4. P—B7.

5. Kt × P	B—Kt5
6. Kt—K2	Castles

and Black has a P ahead and no particular disadvantage.

Centre Counter Gambit.

1. P—K4	P—Q4
---------	------

This is a safe reply to *any* first move of White's.

2. P × P (better than P—K5, to which Black answers P—QB4).

2.	Q × P
3. Kt—QB3	Q—Q sq

(The best retreat for the Q in this opening.)

4. P—Q4	P—QB3
---------	-------

To keep Kt and B from White's QKt5, and to open another line for his Q.

White.	Black.
5. Kt—B ₃	B—B ₄
6. B—Q ₃	B—Kt ₃

French Game.

1. P—K ₄	P—K ₃
2. P—Q ₄	P—Q ₄
3. Kt—QB ₃	Kt—KB ₃
4. B—KKt ₅	B—K ₂

(or Black may simplify by 4. . . . P × P ; 5. Kt × P, B—K₂ ; &c.)

5. B × Kt	B × B
6. P—K ₅	B—K ₂
7. Q—Kt ₄	Castles
8. B—Q ₃	P—KB ₄

and Black is safe.

Or

1. P—K ₄	P—K ₃
2. P—Q ₄	P—Q ₄
3. Kt—QB ₃	Kt—KB ₃
4. P—K ₅	KKt—Q ₂
5. P—B ₄	P—QB ₄
6. P × P	Kt—QB ₃

(better than taking the P at once ; White cannot well defend it).

7. Kt—B ₃	B × P
----------------------	-------

The older players used to clear the centre of the board (for which, see Game 10). White, if he likes, can change the character of the opening by 2. Kt—KB₃, or Kt—QB₃ ; e.g. 2. Kt—KB₃,

P—QB₄; 3. P—Q₄, P × P; 4. Kt × P, Kt—QB₃, &c.

Again, there is 2. Q—K₂, with a continuation like 2. B—K₂; 3. P—KKt₃, P—Q₄; 4. P—Q₃, Kt—KB₃; 5. B—Kt₂, P—QKt₃; 6. P—K₅, KKt—Q₂ (or 2. Kt—QB₃; 3. Kt—QB₃, P—K₄).

Sicilian Game.

1. P—K₄

P—QB₄

(preventing White from establishing any strong centre of Pawns).

2. Kt—KB₃

P—K₃

3. Kt—QB₃

P—Q₄

(or 3. P—Q₄, P × P; 4. Kt × P, Kt—KB₃).

4. P × P

P × P

5. P—Q₄

B—K₃

6. B—K₂

Kt—QB₃

Or Black may shape it thus, keeping his KP unmoved: 2. Kt—QB₃, P—KKt₃; 3. Kt—B₃, B—Kt₂; 4. P—Q₄, P × P; 5. Kt × P, Kt—QB₃, &c.

But the Sicilian is generally considered unfavourable to Black, as White gets too much command of the board. White, however, must beware of attacking too eagerly.

Queen's Pawn Opening.

One of the best and safest openings.

1. P—Q₄

P—Q₄

2. P—K₃

P—K₃

3. P—QB₄

P—QB₄

4. Kt—QB₃

Kt—QB₃

5. Kt—B₃

Kt—B₃

White.	Black.
6. B—Q3	B—Q3
7. Castles	Castles
8. P—QKt3	BP × P
9. KP × P	P—QR3

Queen's Gambit Accepted.

1. P—Q4	P—Q4
---------	------

(If 1. P—QB4, White should push on by
2. P—Q5.)

2. P—QB4	P × P
----------	-------

(Black should not attempt to *retain* the extra Pawn.)

3. P—K3	P—K4
---------	------

White might prevent this last move by 3. Kt—KB3.

4. B × P	P × P
5. P × P	Kt—KB3
6. Q—Kt3	Q—K2 ch
7. Kt—K2, &c.	

(See also Game 2.)

Queen's Gambit Declined.

1. P—Q4	P—Q4
2. P—QB4	P—K3 *
3. Kt—QB3	Kt—KB3

4. P—K3. Or 4. B—KKt5, B—K2; 5. P—K3, Castles; 5. Kt—KB3, P × P, &c.; or 4. B—KB4, P—QB4; 5. P—K3, P—QR3.

* Or 2. P—K4; 3. QP × P, P—Q5; 4. Kt—KB3, Kt—QB3; 5. P—KKt3 and bring B to Kt2.

White.	Black.
4.	B—K ₂
5. Kt—KB ₃	Castles
6. B—K ₂	P—QKt ₃
7. Castles	B—Kt ₂
8. P—QKt ₃	QKt—Q ₂
9. B—Kt ₂	B—Q ₃

(See also Game 7.)

Queen's Pawn Opening.

1. P—Q ₄	P—Q ₄
2. P—K ₃	Kt—KB ₃
3. P—QB ₃	P—B ₃
4. B—Q ₃	Q—B ₂
5. P—KB ₄	B—Kt ₅
6. Kt—K ₂	P—K ₃

Black may play, on very similar lines, what is called the “Hollandish (or Stein's) Game”—

1. P—Q ₄	P—KB ₄
2. Kt—KB ₃	Kt—KB ₃
3. P—K ₃	P—K ₃
4. P—B ₄	B—Kt ₅ ch
5. QKt—Q ₂	P—QKt ₃
6. B—K ₂	B—Kt ₂
7. Castles	Castles

Bird's Opening.

has much the same features, *e.g.*—

1. P—KB ₄	P—Q ₄
2. P—K ₃	P—K ₃
3. Kt—KB ₃	Kt—KB ₃
4. P—QKt ₃	P—B ₄
5. B—Kt ₂	B—K ₂

Black may, in this last, offer the "From Gambit" by—

White.	Black.
1.	P—K ₄

White need not accept it; he can play 2. P—K₄ (turning it into a King's Gambit—which see); or 2. P—Q₃, Kt—QB₃; 3. P—K₄, &c.; but if he accepts it, we may get this, or something like it:—

1. P—KB ₄	P—K ₄
2. P × P	P—Q ₃
3. P × P	B × P
4. Kt—KB ₃	Kt—KR ₃
5. P—Q ₄	Kt—Kt ₅
6. B—Kt ₅	P—KB ₃
7. B—R ₄	P—KKt ₄
8. B—B ₂	Kt × B
9. K × Kt	P—Kt ₅
10. Kt—K sq	B × P

and Black has the best of it, as the White R is lost if it take the B, thus: 11. R × B, P—Kt₆ ch; 12. K × P, Q—Q₃ ch, &c. Probably, 5. P—KKt₃ is better; but a beginner had better keep clear of this Gambit—except for practice.

English Game.

1. P—QB₄. Black may play 1. P—K₄, turning it into an inverted "Sicilian"; or he may play 1. P—QB₄, or 1. P—KB₄; or the game may run thus:—

1. P—QB ₄	P—K ₃
2. Kt—QB ₃	Kt—KB ₃
3. Kt—B ₃	P—Q ₄
4. P—K ₃	P—QKt ₃
5. P—Q ₄	B—Q ₃

and it is the "Q Gambit Declined." All these openings with the Q, or QB, or KB, Ps demand much judgment of position, and the study of good models in them does much to lead a player into a sound careful method of play, being really far more instructive than games of the "brilliancy" order.

Vienna Opening.

White.

Black.

1. P—K₄

P—K₄

2. Kt—QB₃

Kt—KB₃

3. P—KB₄, leading to a Gambit similar to the King's Gambits (given later); for instance:—

3.

P—Q₄

better than 3. P × P, which would be a good reply if Black's second move had been Kt—QB₃.

4. BP × P

(or 4. KP × P, P × P; 5. Kt—KB₃, Kt × P; 6. Kt × Kt, Q × Kt).

4.

Kt × P

5. Q—B₃

P—KB₄

(or 5. Kt × Kt; 6. QP × Kt, &c.)

6. Kt—R₃ (threatening Kt—B₄ and Q—R₅ ch).

6.

P—B₃

7. Kt—B₄

P—KKt₃

Here White's passed P is not dangerous, as it cannot be maintained. Black for choice.

Paulsen's variation is this :

White.	Black.
1. P—K4	P—K4
2. Kt—QB3	Kt—KB3
3. P—KKt3	P—Q4
4. P × P	Kt × P
5. KKt—K2	B—QB4
6. B—Kt2	P—QB3

leading to a less risky game (slightly varied if 2. . . . Kt—QB3).

Other variations in the Vienna are :

(1) 2. . . . Kt—KB3 ; 3. B—B4, Kt × P ; 4. Q—R5, Kt—Q3 (to save the piece) ; 5. Q × KP ch, &c.

(2) 2. . . . B—B4 ; 3. P—KB4, P—Q3 ; 4. Kt—B3, B—KKt5 ; 5. Kt—QR4, B—Kt3, &c.

(3) 2. . . . Kt—QB3 ; 3. B—B4, Kt—B3 ; 4. P—Q3, B—Kt5 ; 5. KKt—K2, P—Q4 ; 6. P × P, Kt × P, &c.

(4) 2. . . . B—Kt5 ; 3. Kt—Q5, B—R4 ; 4. B—B4, P—QB3 ; 5. Kt—K3, &c.

(5) 2. . . . Kt—QB3 ; 3. P—B4, P × P ; 4. Kt—KB3, P—KKt4 ; 5. (Pierce Gambit) P—Q4, P—Kt5 ; 6. B—B4, P × Kt ; 7. Castles, P—Q4 ; 8. P × QP, B—Kt5 (threatens to win Q) ; 9. R—K sq ch, KKt—K2 ; 10. Kt—K4 (threatens mate), B—Kt2, &c., and Black has the best of it ; or, in this, 5. P—KR4 (Hampe-Allgaier), P—Kt5 ; 6. Kt—Kt5 (or try Kt—KKt sq), &c., as in ordinary Allgaier.

Steinitz Gambit.

1. P—K4	P—K4
2. Kt—QB3	Kt—QB3
3. P—B4	P × P
4. P—Q4	Q—R5 ch
5. K—K2	P—Q4

(or Black may play 5. . . . P—Kt4; 6. Kt—Q5, K—Q sq; 7. Kt—B3, Q—R4; 8. K—B2, B—Kt2).

White.	Black.
6. P × P	Q—K2 ch
7. K—B2	Q—R5 ch
8. P—Kt3	P × P ch
9. K—Kt2	

(or 9. P × P, Q × QP ch; 10. B—K3, &c.)

9. . . .	Kt × P
10. P × P	Q—Kt5
11. Q—K sq ch	B—K2

But the Gambit is one that a young player better avoids.

King's Bishop's Opening.

This often falls into the *Giuoco Piano*, or similar opening, but it may keep a character of its own, *e.g.*—

1. P—K4	P—K4
2. B—B4	B—B4

(Black may play 2. . . . Kt—KB3; 3. P—Q3, B—B4; 4. Kt—KB3, P—Q3.)

3. Q—R5. Beginners often here play Q—B3, also threatening mate, to which Black may answer 3. . . . Kt—KB3, and the White Q is not well placed; the text move is harmless, and that is all.

3. . . .	Q—K2
4. Kt—KB3	P—Q3
5. Kt—Kt5	Kt—KB3
6. Q × P ch	Q × Q
7. B × Q ch	K—K2

White.	Black.
8. B—B ₄	P—KR ₃
9. Kt—KB ₃	Kt × P

Or White may play the Lopez Gambit, thus :

1. P—K ₄	P—K ₄
2. B—B ₄	B—B ₄
3. Q—K ₂ *	P—Q ₃
4. P—B ₄	Kt—KB ₃
5. P—Q ₃	B—KKt ₅
6. Kt—KB ₃	Q—K ₂
7. P × P	P × P

It is better for Black not to take the offered P at move four ; if he does, then 4. P × P ; 5. Kt—KB₃, P—KKt₄ ; 5. P—KR₄, and Black's Ps are broken up.

If Black plays 2. P—KB₄, White should answer 3. P—Q₃, and develop quietly.

A good variation is 2. Kt—QB₃ ; 3. Kt—QB₃, Kt—B₃ ; 4. P—Q₃, B—Kt₅, &c. (Leipzig v. Berlin, 1892-4.)

(See also Game 12.)

KING'S GAMBITS.

These openings are formed by White at his second move offering a Pawn, thus :

1. P—K ₄	P—K ₄
2. P—KB ₄	P × P
3. Kt—KB ₃	P—KKt ₄
4. B—B ₄	B—Kt ₂

(Black's simplest reply, named after Philidor.)

5. Castles	P—Q ₃
6. P—Q ₄	P—KR ₃

* Threat 4. B × P ch. K × B ; 5 Q—Q₅ ch, &c.

and Black generally comes off best. Varying at Black's fourth move we might get into the

Muzio Gambit.

White.	Black.
1. P—K ₄	P—K ₄
2. P—KB ₄	P × P
3. Kt—KB ₃	P—KKt ₄
4. B—B ₄	P—Kt ₅
5. <i>Castles</i>	P × Kt

White has two other moves at his fifth, viz., P—Q₄ and Kt—QB₃; but they are not better. It is a struggle, position *v.* material. White might try 5. Kt—Kt sq, an unexplored region.

6. Q × P	Q—B ₃
7. P—Q ₃	P—Q ₄

(giving up a Pawn to develop his forces more quickly).

8. B × QP	P—B ₃
9. B—Kt ₃	B—K ₃

and Black, with care, should win.

(See also Game 5.)

White, at move five, can change into the

Salvio Gambit.

1. P—K ₄	P—K ₄
2. P—KB ₄	P × P
3. Kt—KB ₃	P—KKt ₄
4. B—B ₄	P—Kt ₅
5. <i>Kt—K₅</i>	Q—R ₅ ch
6. K—B sq	Kt—KR ₃
7. P—Q ₄	P—B ₆

White.	Black.
8. B—B ₄	P—Q ₃
9. Kt—Q ₃	P × P ch
10. K × P	Kt—QB ₃
11. B—KKt ₃	Q—K ₂

Black remaining with superior forces.

Or

6.	Kt—QB ₃
7. B × P ch	K—K ₂
8. Kt × Kt ch	QP × Kt
9. B—Kt ₃	Kt—KB ₃
10. P—Q ₃	Kt—R ₄
11. Q—K sq	P—Kt ₆

and Black has the better position, more freedom.

Or

6.	P—B ₆
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Cochrane's counter attack; to scatter White's defending Pawns (if he takes), or to gain time by such a sequel as 7. Kt × BP, Kt—KB₃; 8. Kt × R, Kt × P; 9. Q—K sq, P × P ch, and wins.

7. P—Q₄! (if P × P, Kt—KB₃)

7. P × P ch

8. K × P Q—R₆ ch

9. K—Kt sq Kt—KR₃

10. B—B₄ (Q—Q₃ seems bad policy)

10. P—Q₃

11. Kt—Q₃, &c., Black keeping his Pawn ahead.

The Salvio is only suited to a ready adventurous player; such might make it answer. The check by Black's Q at R₅ may be prevented by 4. P—KR₄, leading into the

Kieseritzky Gambit.

White.	Black.
1. P—K ₄	P—K ₄
2. P—KB ₄	P × P
3. Kt—KB ₃	P—KKt ₄
4. P—KR ₄	P—Kt ₅
5. Kt—K ₅	B—Kt ₂

Paulsen's Defence—really counter attack. White best supports Kt. *E.g.* if 6. Kt × KtP, P—Q₄!; 7. P × P?, Q—K₂ ch!; and if White interposes, his Kt is lost—if not, 8. B—Q₅ ch, &c., wins directly.

6. P—Q ₄	Kt—KB ₃
7. Kt—QB ₃	P—Q ₃
8. Kt—Q ₃	Kt—R ₄
9. Kt × P	Kt—Kt ₆
10. R—R ₂	Castles
11. B—B ₄	Kt × P
12. Kt × Kt	R—K sq
13. K—B ₂	R × Kt
14. P—QB ₃	Kt—Q ₂

with a Pawn ahead.

Or

5.	Kt—KB ₃
6. B—B ₄	P—Q ₄
7. P × P	B—Kt ₂

8. B—Kt₅ ch; 8. P—Q₆ *looks* good, but Black plays P × P; and, after 9. Kt × BP, saves both his pieces by Q—K₂ ch, &c., getting the better game.

8.	P—B ₃
9. P × P	Castles
10. P × P	B × P
11. P—Q ₄ , to forestall Q—Q ₄ .	

White.

Black.

11.

B × P

12. R—Kt sq

P—B6

and Black has the better game.

(See also Game 8.)

Allgaier Gambit.

This differs from the Kieseritzky at White's fifth move.

1. P—K4

P—K4

2. P—KB4

P × P

3. Kt—KB3

P—KKt4

4. P—KR4

P—Kt5

5. Kt—Kt5

P—KR3

6. Kt × BP

K × Kt

White has now three continuations: (1) 7. B—B4 ch, P—Q4!; 8. B × P ch, K—Kt2; 9. P—Q4, Kt—KB3 (or B—Q3); and Black should win; (2) 7. Q × P, Kt—KB3; 8. Q × BP, B—Q3; 9. B—B4 ch, K—Kt2! and Black has the best of it; (3) 7. P—Q4 (Thorold's—the best), P—Q4!; 8. B × P, Kt—KB3! (or 8. P × P; 9. B—B4 ch, K—Kt2, &c.); 9. B—K2! (or 9. Kt—B3, B—K2), Kt—B3; 10. Kt—B3, K—Kt2 (or B—Kt5), and Black still needs to be wary. White's chances depend much on castling early; he must not let the attack flag. The Allgaier (says Freeborough) yields positions which are among the finest in Chess. It is especially rich in brilliant endings.

King's Bishop's Gambit.

In this, White invites an early attack of his K, thinking that the Black Q may be brought out

prematurely. This is, probably, the best of these Gambits for White.

White.	Black.
1. P—K4	P—K4
2. P—KB4	P × P

3. B—B4. Black may check at once with Q, but usually gives back the Pawn first, by

3.	P—Q4
4. B × P	Q—R5 ch
5. K—B sq	P—KKt4
6. Kt—QB3	

(or, 6. Q—B3, P—QB3; 7. Q—B3, P—B3; 8. P—Q4, Kt—K2).

6.	B—Kt2
7. P—Q4	Kt—K2
8. Kt—KB3	Q—R4

If 3. Kt—KB3; White had better answer 4. P—Q3.

If 3. P—KB4; then 4. Q—K2, Q—R5 ch; 5. K—Q sq, P × P; 6. Q × P ch, B—K2; 7. P—Q4, Kt—KB3 (if 7. P—KKt4; 8. Q—K5, Kt—KB3; 9. Kt—KB3, Q—R4; 10. Q × KtP, &c.); 8. Q × BP.

After 3. Q—R5 ch, we might get

4. K—B sq	P—KKt4
5. Kt—QB3	B—Kt2
6. P—Q4	Kt—K2

(not to obstruct KBP or B, and to close the K file)

7. P—KKt3	P × P
8. K—Kt2!	P—Kt5

(providing retreat for Q, loss of which is threatened by 9. P × P)

White.	Black.
9. P × P	Q—B ₃
10. Q × P	P—Q ₄

(for if 10. Q × P; 11. Kt—B₃, with fine development, . . . P—Q₄ being met with 12. Kt × P).

11. P—K ₅	B × Q
12. P × Q	B × P
13. Kt × P, and White stands well.	

Cunningham Gambit.

1. P—K ₄	P—K ₄
2. P—KB ₄	P × P
3. Kt—KB ₃	B—K ₂
4. B—B ₄	B—R ₅ ch
5. K—B sq, &c.	White gets the better game.

Three Pawns Gambit.

This branches off from the Cunningham Gambit.

It is not really sound for White, but Black can easily go wrong: 1. P—K₄, P—K₄; 2. P—KB₄, P × P; 3. Kt—KB₃, B—K₂; 4. B—B₄, B—R₅ ch; 5. P—KKt₃, P × P; 6. Castles, P × P ch; 7. K—R sq (the K is safe enough for the time), P—Q₄! (not B—K₂, else—8. B × P ch, K × B; 9. Kt—K₅ dou ch, K—K₃; 10. Q—Kt₄ ch, K—Q₃; 11. Kt—B₇ ch, winning the Q); 8. B × P, Kt—KB₃; 9. B × BP ch, K × B; 10. Kt × B, R—B sq; 11. P—Q₄, K—Kt sq; and Black has the better game.

Notice, in all these Gambits, how the move P—Q₄ frees Black's game.

In *theory*, in all Gambits (where there is a real surrender of material), the second player should win; in *practice*, he loses quite as often, the right defence (in the countless variations that may arise) being difficult to find at the moment. Black often escapes any perils by playing the

King's Gambit Declined.

1. P—K₄, P—K₄; 2. P—KB₄, B—B₄; 3. Kt—KB₃, P—Q₃; 4. P—B₃, Kt—KB₃, &c.; or (in this last) 4. B—B₄, Kt—QB₃; 5. P—Q₃, B—KKt₅; 6. P—QB₃ (to keep the Kt from his Q₅), Kt—B₃; 7. P—KR₃, B × Kt; 8. Q × B, &c.; or 2. P—Q₄; 3. P × QP, P—K₅ (this is the Falkbeer Counter Gambit); 4. P—Q₃, Kt—KB₃; 5. Q—K₂, Q × P, &c.; or, after 2. P—Q₄; 3. Kt—KB₃, P × KP; 4. Kt × P, B—K₃; 5. P—Q₄, P × P i p; 6. B × P, &c.

Or Black may play 1. P—K₄, P—K₄; 2, P—KB₄, P × P; 3. Kt—KB₃ (or B—B₄), Kt—KB₃, &c., abandoning the Pawn.

IRREGULAR OPENINGS.

Either first or second player may play safely many other moves than those in the “regular” openings; *e.g.* either may play the “Queen’s (or King’s) Fianchetto,” thus:—

White.	Black.
1. P—QKt ₃	P—K ₄
2. B—Kt ₂	P—KB ₃
3. P—K ₃	P—Q ₄
4. Kt—K ₂	Kt—KR ₃
5. Kt—Kt ₃	B—K ₃
6. P—QB ₄	P—B ₃

Or

White.	Black.
1. P—K ₄	<i>P—KKt₃</i>
2. P—Q ₄	B—Kt ₂
3. P—QB ₃	P—K ₄
4. P × P	B × P
5. P—KB ₄	B—Kt ₂
6. Kt—KB ₃	P—Q ₃

Or Black may play the “Indian Defence”—

1. P—K ₄	<i>P—Q₃</i>
2. P—Q ₄	Kt—KB ₃
3. B—Q ₃	Kt—B ₃
4. P—QB ₃	P—K ₄
5. P—Q ₅	Kt—K ₂
6. P—KR ₃	Kt—Kt ₃

White may also begin his game safely by such moves as 1. P—Q₃, or 1. P—K₃, if he wants variety—at worst only giving away what advantage there may be in the first move. But a player must be careful in such essays, till he can reasonably trust his judgment of what a position “can carry”—*then*, it may be good policy to get away from “the books.” Anderssen, a great German player, sometimes started with 1. P—QR₃.*

* A more detailed account of the “Openings” may be found in “Chess Openings for Beginners” (price 1s.), issued by the publishers of this work,

CHAPTER X.

GENERAL HINTS.

NOT much advice of a helpful nature can be given to a beginner as to how he should manage his men in the middle of the game. Some little help can be given him in the earliest and latest stages.

The two players start on an equal footing, any advantage in the first move being of small moment. It is indisputable that with best play on each side (no least point being overlooked) every game would end in a draw.

But chess is so complicated a game, the possibilities of a position are so numerous, running off into such infinite variations, that it generally happens that in some one of these one player creates (or overlooks) some slight weakness in the arrangement of his men, which weakness his opponent (perhaps not in any way a finer player) happens to detect; and pushing a very slight advantage, the opponent turns it in the end into victory.

You start with your little army mechanically arranged; nearly all your pieces locked up and useless to you at the moment--either for attack or defence.

Your first task is, then, to deploy these forces, so to arrange them, that they may be best able to work together; aim to do this in the shortest time.

But you are not going out into an unexplored region. Those who have gone before have given us the results of their experience; and it is better—for a time, at any rate—to profit by these results than to try and strike out new paths for ourselves.

These results are embodied in what are called the "Openings" already described. And, taking one with another, they may be summed up in the following advice of George Walker: "Do not prematurely attack before your force is tolerably developed in the field! Play up the centre Ps, get out your Kts and Bps, have your K castled and your Rs in co-operation. Such is the outline of the best directions to a beginner as to opening his game."

The "Openings" are various ways (more or less good) of accomplishing this task. But suppose this done, how are you to go on? You have no "plan"; you do not know how to make one; you move simply because it is your turn, not because you see any reason for moving one man more than another, or to one square more than another. There is the same difficulty in every game. Time and experience are the only cure. Study and play (especially with those who can explain to you afterwards your mistakes) will remedy this matter. In chess there is no chance. The skilled player always has some *reason*, sound or unsound, as it may be—but *a* reason for what he does. And this gives the game its special value and interest as a training and discipline in the art of reasoning.

A great player has said, "If my opponent has no plan, I make one for him"—that is, the other player has simply to "follow suit"; to follow, painfully and with loss, the workings of his stronger opponent, who, he feels, is all the time casting a net around him.

Never mind that; learn by your losses. Try and see *how* you lost, that you may avoid losing again in the *same* way. But as to a "plan"; you must not expect, after a few moves have been made, to bring up two or three pieces and check-mate straight off! For a long time be content to hold your own. Still, try to form some sort of a plan; anything is better than aimlessly shifting your men. Your opponent has castled; your plan may be to gradually bring your men to bear upon his castled K.* This does not mean that you are to think blindly of this and nothing else. You may have to change your plan entirely, to drop it while you defend yourself, to modify it in countless ways; still, anything is better than aiming at nothing! Or you may try to overpower some piece or pawn that looks barely protected, making yourself stronger than your opponent, so that you can "break through" at some point; or you may have to defend yourself (and nothing else) throughout a game, and be thankful if you can only prevent him from winning.

Bring out your men so that they shall not obstruct one another, and that each shall be in safety where he will be most useful. You break these maxims by playing early in the game a Kt to

* Many instances of this may be found in Freeborough's "Select Chess End-Games" (1s. 6d., Kegan Paul & Co.).

R₃ (B₃ is its best place, commanding more squares—or, possibly, K₂ or Q₂), where the enemy's B might take it, giving you an extra RP (the least useful on the board). You do wrong, as a rule, by bringing your KB to Q₃ before the QP is advanced (unless you *mean* to bring out the QB at QKt₂); it blocks your Q side. A piece undefended is liable to be lost by a check from Q; many a one has lost a Kt in this way, 1. P—K₄, P—K₄; 2. Kt—KB₃, Kt—QB₃; 3. B—Kt₅, Kt—B₃; 4. P—Q₃, QKt—K₂; 5. Kt × P (this Kt is now unsupported, “in the air,” at K₅), P—B₃; 6. B—R₄ (or B₄), Q—R₄ ch, and after White has attended to the check, Black Q gains the Kt (for a Pawn). You deserve to lose a game in which you have not soon freed your QB; yet this is often, and disastrously, neglected.

A young player needs to be on his guard in such matters as these:—

(1) To have a retreat for his pieces; a piece is sometimes lost in this way, put White B at QB₄, Ps at QR₂, QKt₂, QB₂, and Q₃, other men elsewhere; Black Ps at QR₂, QKt₂, QB₃, and KB₂ (this last P being supported by a piece); suppose Black to play 1. . . . P—QR₄; and White to play some indifferent move, *e.g.* of a R; then 2. . . . P—Kt₄; 3. B—Kt₃, P—R₅; and the B is lost; 2. P—R₃ (or B₃) was needed, making a retreat for B.

(2) To look out for losing or gaining a man by a diverging check: put White K at K₂, Ps at Q₃ and QB₃, Q at QR₄; Black Q at Q₄, Kt at Q₂; then 1. . . . Q × P ch; 2. K × Q, Kt—B₄ ch, regaining the Q, and getting a P for nothing (of course, if 1. . . . Kt—B₄; 2. Q—B₄).

(3) To avoid such a loss as here shown : White Q at her sq, Kt at Q5 ; Black K at his sq, P at K2, Kt at KB3, B at Kkt5 ; 1. Kt $\times$ Kt ch (knocking out the B's prop *), P $\times$ Kt ; 2. Q $\times$ B, gaining a piece.

(4) To look out for loss from a hostile man, in giving check, bringing a man of yours under fire of a piece previously screened : White R at QKt2, B at Kkt2 ; Black K at K3, R at KR7 ; White, with move, wins the exchange by 1. B—Q5 ch. An advanced P is often dangerous in some such way.

(5) To guard against such a Pawn rush as follows : White Ps at QB3, Q3, K4 ; Black R at K3, B at K4, Kt at QB3. 1. P—Q4, B retreats ; 2. P—Q5, and Black loses a piece.

(6) A piece left unguarded is always open to surprise, *e.g.* 1. P—K4, P—K4 ; 2. B—B4, B—B4 ; 3. Q—K2. Supposing now 3. . . . P—QB3 ? Then 4. B $\times$ P ch, K $\times$ B ; 5. Q—B4 ch, and takes the unguarded B, having seriously damaged Black.

(7) A R is peculiarly liable to be cut off, *e.g.* White Kts at K2 and QKt5, P at QKt3, Black R at Kkt5. Here, if 1. . . . R—QKt5 ; 2. Kt(K2)—Q4, the R has no outlet.

(8) The B's power of holding a Kt (when latter is at edge of board) should be noted, *e.g.* White Kt at QR4, Black B at K4. 1. . . . B—Q5 and the Kt is helpless.

(9) Where R is left against B (or Kt) and P, the latter forces being fairly placed, the R should be

* The weakness of the Kt should be noted, that he cannot, in retreating, continue to guard any square he had been guarding.

given up for the P; having no chance of winning, the R's player should draw while he can, and run no risk of the B or Kt blocking him off from the P.

(10) Beware of such a snare as this: White K at QB2, R at K3, B at QR5, P at QR4; Black K at KR sq, Q at KB5, P at K4; 1. R × P, Q × R? [Q × P ch!]; 2. B—B3, winning Q for B, when the P will go on to its eighth square.

(11) Another danger is that of the *transparent piece* of your own. An adverse R faces your R and on *your* side of your R is a square where an adverse Kt plants himself supported *through* your R; e.g. White K at KKt sq, Rs at K3 and QB sq, P at KB2; Black K at KKt sq, Rs at K and Q sqs, Kt at Q5; Black can play Kt—K7 ch and win the exchange.

(12) If you have castled on K side, and your opponent has supported a Kt at his KKt5 (which you have attacked by P—KR3 or P—KB3) by P—KR4; beware how you take this Kt, if his KR is on or can get to its square. He would, through the open R file, obtain a very strong attack upon your K's quarters. An instance is given, p. 160, No. 12, of such an attack by Q and R using the open file, combined with cross-action of other pieces.

Such possibilities as these are manifold; only, in actual play, they are often lost sight of, through the attention being directed upon other points of a complex position.

As a rule, the beginner should castle early in the game, and generally on the K side. Having done so, be chary about advancing the Ps in front of your K. Remember they cannot move backwards.

Interstices between your Ps are capital lodgments for hostile pieces. You have three Ps in a line, the squares next in front of them are fully defended ; but advance the two outer ones a square each, and you make what is called a "holé" in front of the middle one, ready for the enemy to implant a B or a Kt as a thorn in your side, which you may be unable to dislodge. But, if the Qs have been early exchanged (before you have castled), it will be generally better not to castle. The K will, as a rule, be then quite safe without it ; and, in the middle of the board, will be better placed for doing his share of the work, lending his valuable aid on the side where the opponent is pressing. When the board is fairly clear, the K is really safer towards centre than at side of board—less likely to be surprised by a sudden mate.

Be very careful how you castle on a side of the board where, by disarrangement either of your or of his Ps, your opponent has the R or Kt file open to attack you with a R or doubled Rs. It would be courting disaster. Sometimes it is good policy to castle on the opposite side to his castling, and to push on your Ps (that front his K), combined with the action of some of your pieces ; but consider first whether he may not be able to carry out a similar line of action against you—with better effect—can do it quicker, perhaps.

It is easy to set too much store on preventing your opponent from castling. You may spend time thus which would have been better used on your own development. Here is an instance :
 1. P—K₄, P—K₄ ; 2. Kt—KB₃, Kt—QB₃ ; 3. B—B₄, Kt—B₃ ; 4. Kt—B₃, Kt × P ; White

should now continue with 5. Kt $\times$ Kt, P—Q4 ; 6. B $\times$ P, Q $\times$ B ; 7. Kt—B3, &c. ; for if he plays 5. B $\times$ Pch, K $\times$ B ; 6. Kt $\times$ Kt, P—Q4 ; Black has the better game ; open lines for his Bs, the KB file open for his KR ; while his K. may, after KR has moved, shelter at KKt sq quite as well as if he had gone there in castling. White cannot follow up his attack upon the K ; he has used up, or has had to withdraw, such forces as he had in the field.

A beginner should exchange pretty freely ; but, where a piece is attacked, there may be three possible courses : to take, to leave your opponent to do so, to withdraw your piece. Consider how each course would affect your position as a whole. In a series of exchanges, try the different ways in which you *and he* may bring them about and the respective results. You have assumed he would take with a Kt ; he does so with a B, and your plan breaks down. It is well to exchange, when you are sharply attacked, when you feel you are losing ground, when your forces (though otherwise equal) are badly arranged, scattered, huddled together ; also when you are superior in power—but not carrying this so far as to leave you without enough to mate with (*e.g.* K + B only against K).

As to value of men ; a Q is roughly worth two Rs ; more, at beginning of game (where Rs have little scope) ; less, as the board gets cleared. A R is considerably stronger than B or Kt (roughly as 5 to 3) ; K and R are a mating force ; but it takes two Bps (with K) to mate. A B and a Kt are of equal value. It is the difference between twenty shillings and one pound. Either may be the handier for a certain occasion. The

Kt has less reach, but he reaches squares of both colours, and is a sad foe to Ps (especially scattered and doubled). His movements are, to a beginner, indeed to any one, difficult to forecast. A B or a Kt is worth about three Ps ; it is often good play to give up either for three Ps (or sometimes for two), when by so doing you clear a way for your own Ps (which can be supported) towards queening. Your opponent can hardly lose that number of Ps without your gaining one or more passed Ps, in stopping which he must employ pieces. But, needless to say, such ventures require nice calculation.

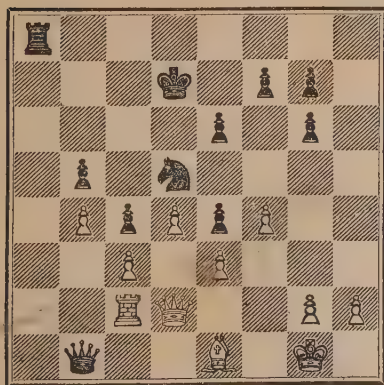
Beware of getting a valuable piece trapped and cut off. A beginner sometimes, when a hostile R has gone—*e.g.* to B sq—captures the RP (which is unsupported) with his B ; and when the enemy's neighbouring KtP has advanced a square, looks surprised that his B has no way of escape. A Q moved about too early and too much is sometimes shut in and captured at small expense ; or (at best) has to stay where she is, useless for a long while. Experience will teach you not to leave your Rs where a Kt can fork them ; or Q and R on a diagonal which a B can reach with safety. When you have once or twice allowed your Q (in line with your K, and nothing between them) to be “pinned” by B or R, and had to give her up for this B or R, you aim to do—rather than to suffer—such things. Your Q can take a distant P ; consider whether your opponent has left it exposed on purpose—to get your best piece out of his way.

Steinitz lays down that your aim should be (barring chances of higher things) to “accumulate

small advantages"; or you may say, to "inflict small disadvantages" on the other man, *e.g.* to shut off one of his best pieces (so that you may be able to attack, *e.g.* when his Q is where she is useless to him); to exchange so that his K. may be exposed and unable to castle; to double, isolate, scatter, in fact, "spoil" his Pawns; to get yourself a passed Pawn; to break open a file for your strongest pieces to occupy in attacking the enemy's K. These little advantages (for you) have, maybe, to be "kept in hand" for a time, or nursed and fostered into greater ones.

Here is an instance of securing a passed Pawn,

Black.



White to Move.

White.

from the play of Dr. Tarrasch (Vienna, 1898). Black (Dr. T.) has just moved his Q to Kt8, threatening to follow with Kt x KP, or

R—R8. 1. R—B sq, Q—Q6; this secures a passed P, for if White does not exchange Qs, he will lose a P for nothing (*e.g.* 2. K—B2, R—R7; 3. Q × R, Q × KP ch; 4. K—B sq, Q × R, &c.); 2. Q × Q, BP × Q; 3. B—Q2, R—R7; 4. R—Q sq, Kt—Kt3; 5. B—K sq,* Kt—B5; 6. B—B2, Kt—Kt7; 7. R—Q2, R—R8 ch; 8. B—K sq, Kt—B5 (he could win by . . . R × B ch; 9. K—B2, R—QKt8; but the way chosen is more decisive); 9. K—B2, Kt × R; 10. B × Kt, R—Q8; and now, if the B moves to K sq, the passed P goes on to Q7, and the B is lost for the P.

When playing with a much stronger player, take odds willingly and pleasantly. Offer to do so; it will make the contest more of a reality to both; will, so to say, place you on an equal footing (as regards chances of winning). What pleasure can there be to the stronger in simply massacring the weaker, where no real effort on his part is required? When you can beat him, he giving you the Kt, or P and move, *then* play even.

There is no room for sentiment in chess. Play strictly according to the laws of the game. But, doing this, play your game for your own hand, and let your opponent play his game as he thinks best to his interests. You may hear so-called players complain that the game is "spoiled" by an early exchange of Qs. Nothing of the kind. Besides, a player OUGHT to exchange Qs (or do anything else that is legal) if he sees the least tittle of advantage in doing so.

Never allow yourself to calculate upon the supposed bad play of your opponent. It not only

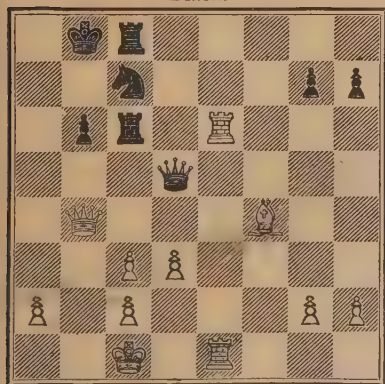
* Or 5. K—B2, Kt—B5; 6. K—K sq, Kt × KP; 7. B × Kt, R—K7 ch.

leads to a slovenly, reckless, style of play on your part, but may often cause you much annoyance and disappointment. The best rule is always to play your best, and to calculate your game as if your adversary were quite as skilful as yourself.

The simplest and shortest way of winning is the best. Where a good way lies plain before you, do not be tempted to try something "fine" and showy. Where you have no chance of winning, try for a draw; where you have no chance of either, resign; this at least in matches, where to go on with an utterly hopeless game looks as if you either did it to annoy your opponent or did not understand the nature of things.

Here is an example (from the 1883 Tournament)

Black.



White to Move.

White.

of winning in the shortest way. The novice, in such a position, would want to keep his pieces and

would seek to out-manceuvre and perhaps to force a mate upon his opponent (with forces practically equal *for that purpose*), or to bring on his Pawns under convoy of the pieces. But so doing, he would waste much time and labour, besides exposing himself to the "chapter of accidents." Now notice how Zukertort (White) dealt with the matter. He at once reduced it to a Pawn ending, which (so to say) wins itself. Black has just moved Q—Q4 (to support the R). Then 1. R × R, Q × R; 2. R—K7, and Black cannot prevent the exchange of all remaining pieces in some such way as this; 2. P—QKt4; 3. Q—Q6, Q—Kt2; 4. R × Kt, R × R; 5. Q × R ch, Q × Q; 6. B × Q ch, K × B; and Black has nothing he can do. When you have a winning Pawn position, reduce complications. And this principle has many extensions.

Learn the best three or four first moves (for each side) in the chief "Openings." It is best, as we cannot do everything, to get a fairly good knowledge of perhaps four Openings; but, as it takes *two* players to shape an Opening, you must be prepared for whatever your opponent may (as first or second player) offer you. He may purposely make some out-of-the-way move—neither good nor bad in itself—to puzzle you. In this case you must act at once on your own judgment—which is good for you. We have known querulous players murmur if you played any first move other than 1. P—K4. Such objections are equally absurd and rude; the persons who make them merely show how much they have to learn. "All openings are good," is a maxim to be considered.

Beware of giving useless checks—*useful* generally to your opponent; *e.g.* 1. P—K4, P—QB4; 2. P—Q4, Q—R4 ch; White, in reply, brings out his B to Q2 (or his Kt to B3), *developing a piece at your expense* (in point of time); your Q is of no particular use at R4, even if she could stay there; if she goes back to her square, you have lost two moves (a serious loss). In exchanging, see whether you are not giving up a well-posted man and bringing an adverse man into a good position; also consider, before attacking a piece, whether you will not be driving it exactly *where your opponent wished it to go* (and where he would have moved it in any case).

Study well-annotated games; you insensibly learn how to post your men to advantage, the notes pointing out the lapses of the players. Try to follow out, *mentally* (without handling the men) any variations given; probably you will find it hard to do so “two moves deep” at first; but the power of calculating thus will grow by exercise, and will greatly help you—as it grows—in framing plans in your own games, and (by forecasting them) in defeating those of your opponent.

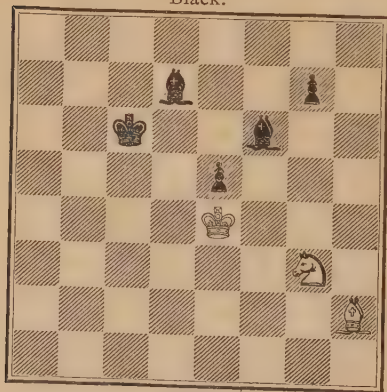
Towards the end of the game, Rs increase in value; lines are now open for them. It is mostly good play to plant a R on an open file; and if your opponent offers his R at the other end in exchange, not to take the R, but to support yours with its fellow, so that if your adversary takes, the latter supplies its place. Rooks doubled (acting together on the same file or rank—especially on the player's seventh rank) are very strong. The R, as a rule, best attacks hostile Ps from their rear,

and supports his own advancing Pawns from the same quarter.

As the board clears, the K moves more safely; his power as a fighting piece increases, and should be fearlessly asserted. Beginners, in their anxiety for his safety, keep him boxed up to the end, depriving themselves of the use of what is perhaps their strongest piece. He is wanted to stop the adverse Ps, and to assist his own. Bring him then, as a rule, well to the front.

When you are doing badly, you may sometimes obtain a draw by managing to remain with Bps of opposite colours, so that your B and your opponent's can never meet. You need to have these

Black.



White to Move.

White.

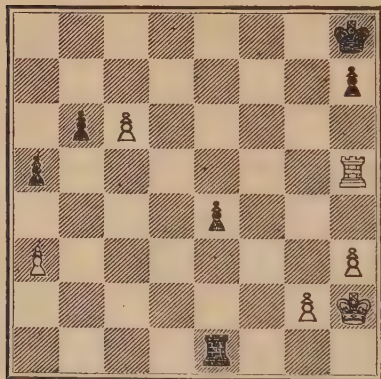
ideas so grafted into the mind that they are ready to blossom out upon the board when occasion may arise. In the example given, White plays 1. Kt—

R5, K—Q3; 2. Kt × B, P × Kt (as a rule, it is bad to unite the hostile Pawns, but, beside securing “Bishops of opposite colours,” here the K stops the Ps better when together; neither P can *slip past him*); 3. B—Kt3, P—B4 ch; 4. K—K3, and White is safe; for if 4. . . . P—B5 ch, the White B sacrifices himself for the two Ps; if 4. . . . K—K3, and 5. . . . P—K5, the White B simply moves about on the diagonal R2—Kt8, the White K remaining fixed. But, after White’s fourth move, try putting the Black B on QB2; Black wins easily (forcing the exchange of Bps, or in some such way as this); 4. . . . K—Q4; 5. K—K2 (if to Q3 or B3, Black checks, then takes B), P—B5; 6. B—B2, P—K5; 7. B—Kt sq, B—K4; 8. B—B2, B—Q5; 9. B—K sq, P—B6 ch; 10. K—B sq, P—K6; 11. B—R5, K—K5; 12. B—Kt4, K—Q6; 13. B—K sq (else Black stops it by . . . B—B6), P—K7 mate. These things cannot be hurried.

Naturally the Pawns, towards the end, assert themselves; promotion tempts them on, and the way lies open or may be forced open. An ingenious sacrifice may “force a passage.” See 1st Diag., p. 218: White, by moving 1. R—QB5, secures a safe way for his P to queening. For if 1. . . . P × R; 2. P—B7 and queens at once; if 1. . . . R—KB8; 2. P—B7, R—B sq; 3. P—B8 bec Q, R × Q; 4. R × R ch, with a R ahead.

This (No. 2, p. 218) is noteworthy: 1. R—QKt5! K × R (if he does not, 2. R × P); 2. P—Kt7, K—B5! (if 2. . . . P bec Q; 3. P bec Q ch, K

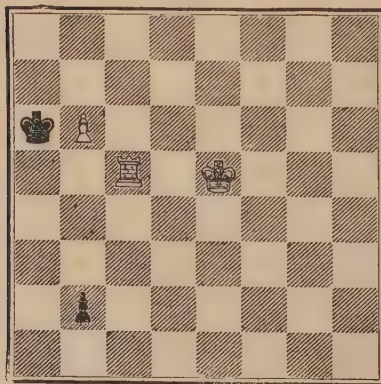
Black.



White to Move.

White.

Black.



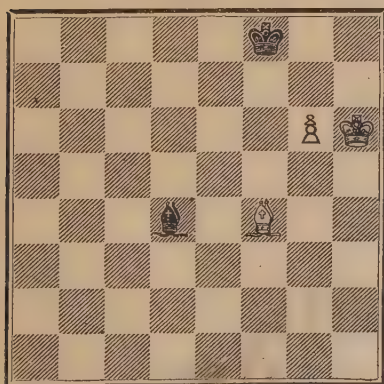
White to Move.

White.

moves; 4. $Q \times Q$); 3. P bec Q, K—B6; 4. K—K4, K—B7; 5. Q—R2 ch, K—B8; 6. K—K3, K—Kt8 (if 6. . . . P bec Q; 7. Q—Q2 mate); 7. K—Q2, K—R8; 8. Q—R8 (pinning the Pawn), K—R7; 9. Q—R8 ch, K—Kt6; 10. Q—Kt7 ch, K—R7; 11. K—B2, winning the Pawn.

Much ingenuity may be shown in forcing a P to queen, when Bps only are left of the same colour. If, in diagram, Black's B were at his Q4, White

Black.



White to Move.

White.

could never win, as the B could always guard the P's queening square. But, here, 1. K—R7 (if Black K once got to KKt sq, White could never shift him), B—B6; 2. B—R6 ch, K—K sq; 3. B—Kt7, B—Kt5 (naturally he avoids the exchange); 4. B—Kt2, B—B sq; 5. B—R3! and Black is helpless; as if B $\times$ B, the P goes on. Now place

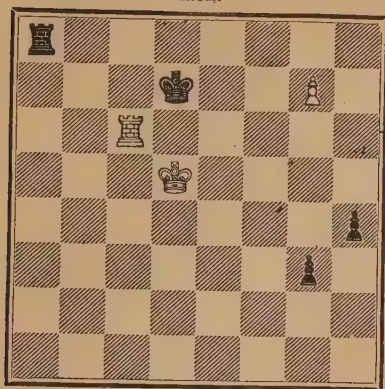
White K at KKt5, B at QB4, P at KB6; Black K at KR2, B at KKt3; White, with move, wins; 1. B—Kt8 ch! K—R sq (best, if K × B; 2. K × B, with a winning position); 2. B—K6! (if K × B?, only a draw, as shown in chapter on "Pawn Play"), B—Q6 (or A); 3. K—B4 (not P—B7, else K—Kt2 and K—B sq), B—Kt4 (if K—R2; White, by 4. B—B5 ch, would exchange Bps, and win); 4. K—K5, B—K sq; 5. K—Q6, K—R2; 6. K—K7, K—Kt3 (or B—R4; 7. B—Q7, and 8. B—K8); 7. B—Q7, B—B2; 8. B—B5 ch, and White will take the B, easily winning; (A) 2. B—K sq; 3. K—B5 (K—R6 is useless, because of B—B2!), K—R2; 4. B—Q5, K—R3; 5. K—K6, K—Kt3; 6. K—K7, K—Kt4 (to give the B more play—of course White will not take the B); 7. B—K6, B—R4 (if K—Kt3; 8. B—Q7, &c., as shown); 8. B—B7, B—Q8; 9. B—K8, B—Kt6 (plainly the only move to stop the P); 10. B—Q7 (to shut off the B by B—K6), B—Kt sq; 11. B—K6, and Black can do nothing more.

In our last example, several curious points come out: 1. R—QR6, R—KKt sq (if 1. . . . R × R; 2. P bec Q wins); 2. R—R7 ch, K—K sq; 3. K—K6 (threatening R—R8 mate), K—Q sq; 4. R—R8 ch, K—B2; 5. R × R, P—Kt7; 6. (here comes in the instruction) R—QB8 ch, K × R (nothing better); 7. P bec Q, check, and captures the Pawns.

We subjoin Mr. Potter's "Minor Principles" (taken from the "Chess Player's Annual," 1882).

1. Two Bishops are stronger than two Knights.

Black.



White to Move.

White.

2. Two Bishops are stronger than Bishop and Knight.

3. A Bishop is stronger than a Knight in the middle game.

4. A Knight alone is stronger than a Bishop alone in the end-game. This means, however, when they are opposed, seeing that—

5. A Bishop makes a better struggle than a Knight against Pawns.

6. A Knight is weaker than a Bishop against a Rook.

7. Two Rooks and a Bishop are stronger than two Rooks and a Knight.

8. Queen and Bishop are stronger than Queen and Knight.

9. Queen, Rook, and Knight are stronger than Queen, Rook, and Bishop. (This applies to the end-game only.)

10. Two Rooks co-operating are stronger than a Queen (assuming the Rook player's King to be sheltered) ; but unless such co-operation exists, or can be certainly foreseen, it is not wise to exchange Queen for two Rooks.

11. The Queen may usually be advantageously exchanged for two Bishops and a Knight.

12. Two Knights and a Bishop are often weaker than Queen, notwithstanding that there are other forces.

13. Rook and Bishop struggle better against the Queen than Rook and Knight.

14. Rook, Bishop, and Pawn are in numerous cases more than a match for the Queen. This implies that the Pawn is either on, or can be forced up to, the seventh square.

15. Two Knights co-operate more powerfully when not protecting, than when protecting, each other.

16. A Rook is at his best when in possession of a clear road. Motto : Seize the open file.

17. Pawns when advanced are in most cases safer against the Rook than when not advanced. This assumes their having a certain amount of support.

18. When a Queen faces an adverse Rook on the same file or rank there is danger, however many men there may be between them.

19. A Knight at KB5 bodes ill for the adverse King castled on that side.

20. In average end-games the King is better on the King's or Queen's file than at either wing.

CHAPTER XI.

GAMES WITH NOTES.

GAME I.

THE following is not given as a specimen of fine play, but to point out some of the errors that young players are most apt to fall into. The reader is identified with White.

Philidor's Opening.

White.

1. P—K₄

Black.

P—K₄

As no piece but the Kt can move before a P is played, it is best to advance a P on the first move. The advance of KP sets free Q and KB. 1. P—K₄ or 1. P—Q₄ is the best first move.

2. Kt—KB₃, at once attacking the Black KP. This is the proper place for the Kt, not at R₃ where it would not command so many squares.

P—Q₃

Kt—QB₃ is really a better way of defending the P, as it does not shut in the Black KB.

3. B—B₄, attacking your opponent's weakest point, his KBP. His K defends it now, but if you

brought another piece to attack it, he must bring another to defend it—or he will lose it.

White.

Black.

Kt—KB₃

attacking your KP ; but B—K₂ was better for him.

4. P—Q₃, defending your P ; but you should have played Kt—KKt₅, which would both defend your KP and attack his KBP.

B—Kt₅

He now pins your Kt, *i.e.* you cannot move it without losing the Q.

5. QKt—Q₂. Not a good move, as it blocks your QB ; it should have gone to B₃. If Black took your Kt, the Q could retake (or the P—which would make an opening for the R).

Q—K₂

Bad, it shuts in the KB ; Kt—QB₃, or B—K₂, was better.

6. Castles

Kt—QB₃

7. P—QB₃, preventing his QKt from advancing, and opening a diagonal line for your Q.

Castles

He castles on the opposite side to you, meaning to attack your K with his K side Ps.

8. P—KR₃. This rather weakens your K's position. Once you have castled, be wary how you move the Ps before the K. The B was not harming you.

B × Kt

He might have moved the B to R₄.

White.

Black.

9. Q × B. Kt × B was better, to free your QB.

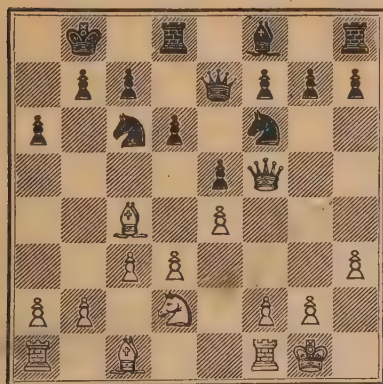
P—QR₃

to prevent your attacking the QKt with B—QKt5 ; but he really wastes time, and you have the same advantage as if you moved twice running.

10. Q—B5 ch. This is a useless check ; you do him no harm and will have to lose time soon in bringing back your Q. Never check without a good reason, *i.e.* unless you can see some gain from it other than the amusement of driving his K about.

K—Kt sq

Black.



Position after
Black's 10th
Move.

White.

He simply goes to a rather safer place. If he had stopped the check by Q—Q2, you might have taken his KBP with your B for nothing.

White.

Black.

11. P—QKt4. Not your best move; but it prevents him from attacking your KB with Kt.

P—KKt3

Now your Q has to lose time in retreating.

12. Q—B3

B—R3

The sooner your Bs and Kts are away from your first rank the better.

13. Kt—Kt3

B × B

As his B is not defended, he must otherwise lose time in withdrawing it to Kt2.

14. QR × B. Better to take with the KR, so as to have both Rs bearing on his K's quarters, in preparation to advance your Q side Ps.

P—KR4

15. P—Q4

P—QKt4

He should have played P × P.

16. P—Q5, in order to take his Kt, if he should take your B. You lose two pieces for one, but you get a very strong attack upon his K, which is much exposed, so that your move is justified.

P × B

17. P × Kt

P × Kt

18. P × P. Here Q—Q3, attacking his QRP was better. Your P at B6 is very useful and quite cramps him.

P—R5

He overlooks what you can do.

19. P—KKt4. Here you miss your chance. You ought to play Q—Q3. If he lets you take QRP, you mate him the move after by Q to Kt7;

and if he defends P by moving the K up to it you crush the Pawn by moving R to R sq.

White.

Black.

$P \times P$ i p

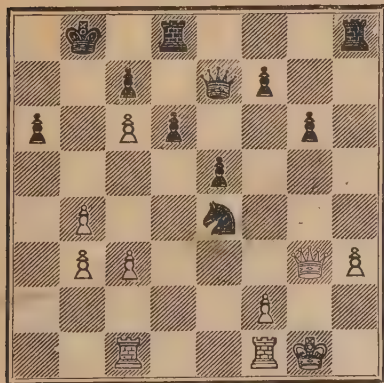
His KRP takes your KtP in transit, *i.e.* he takes your P off the board and places his P at his KKt6, exactly as he might have done if you had played P—KKt3. Remember this move. (Taking Pawn in passing.)

20. $Q \times P$. Still overlooking the win pointed out at your last move.

$Kt \times P$

If you had (last move) played $P \times P$, he could

Black.



Position after
Black's 20th
Move.

White.

have taken your RP with R and then have supported this R by moving its fellow to R sq.

White.

Black.

21. Q—Kt2. Your chance is gone, for if you now moved Q—Q3, something like this might happen: Black would reply 21. Q—Kt4 ch; 22. K—R2 (if you were to play K—R sq; then try 22. Q × R! and if you answer R × Q, he plays 23. Kt × P ch, forking your K and Q, and you are quite lost), and he could win at least “the exchange” (R for Kt) by Kt × KBP; for if 23. Q × RP, he answers R × P mate; and if 23. R × Kt, we might get Q × R; 24. Q × RP?, R × P ch; 25. K × R, R—R sq ch; soon forcing mate.

22. KR—Q sq

Kt—Q7
R—R4

Good play—if you take Kt with R, he will move this R to Kt4, and your Q will be pinned and lost in exchange for R and Kt; an exchange to his benefit.

23. K—R2

R(Q sq)—R sq

He could safely defend his Kt by Q—Kt4, for if you played Q × Q, he would regain the piece by Kt—B6, forking your K and Q, and could then gain your RP

24. R × Kt

R × P ch

He offers to give up his two Rs for your Q, but you decline, and thus do worse.

25. K—Kt sq

R—R8 ch

A good move, as it results in his gaining Q and R for two Rs.

26. Q × R

R × Q ch

White.

27. K × R

28. K—Kt2

Black.

Q—R5 ch

Q—Kt4 ch

forking your K and R.

29. K—B3

Q × R

30. R—KKt sq. If you played it to QKt sq, he would win it by checking with Q at his Q6 ; if to QR sq, by Q × QBP ch ; if to KR sq, by Q—Q4 ch.

P—K6 ch

The right way ; he could do nothing by checking with Q, as you would move round and round the BP.

31. K × P. This is fatal. The Pawn was a bait. But anyhow, Black would soon win by bringing up more Ps.

Q—K7 ch

32. K—Q5. If your K went to Q4 or B4, he would take P checking and win the R. As it is, he plays Q—Q6 checkmate, for your K has no way of escaping the check. (G. WALKER.)

GAME 2.

Won by Louis Charles De La Bourdonnais.

Queen's Gambit Accepted.

1. P—Q4

P—Q4

2. P—QB4

P × P

3. P—K3

P—K4

Black cannot with advantage defend the Gambit Pawn (his extra P at B5).

White.

4. B × P

5. P × P

6. Kt—QB₃7. Kt—KB₃8. P—KR₃

9. B—K₃, developing the B and guarding the isolated P.

10. B—Kt₃

A support for his KKt, if he should wish to play it to Q₄; it also keeps out White's Kt from QKt₅.

11. O—O

White has more command of the board than Black; that is, more squares are open to his men. Black wishes to exchange, to gain room.

12. Q—K₂. This enables him to bring his Rooks into co-operation.

13. Kt—K₅

Not a good move. His P is going too far from its supports; by advancing it he gives White the command of the diagonal (QB₂ to KR₇) for his KB.

14. B—Q₂. Not to B sq, where it would block the QR.

He is moving Ps where he should be moving pieces.

15. QR—K sq K—Kt₂

to enable R to go into corner in case of White forming an attack on the KRP.

Black.

P × P

Kt—KB₃B—K₂

O—O

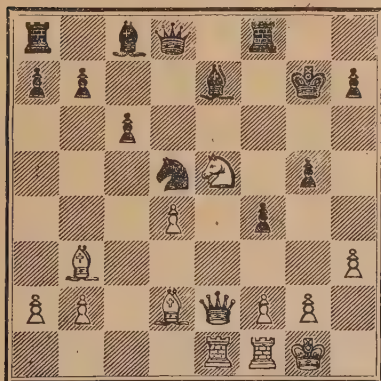
QKt—Q₂Kt—QKt₃P—QB₃Kt(B₃)—Q₄P—KB₄P—B₅P—KKt₄

White.
16. Kt × Kt

Black,
Kt × Kt

P × Kt would be better, as it turns out.

Black.



Position after
Black's 16th
Move.

White.

17. Kt × QBP

P × Kt

18. B × Kt

Q × B

19. Q × B ch. By this skirmish White has gained a P and the better position. If Black at his last move had taken B with P, White would now be able to force an exchange of Qs (which would be in his favour), *i.e.* after his nineteenth move, if Black did not exchange Qs (to get out of check), White could do so at his next move.

20. Q—Kt4

R—B2

B—B4

Black could take the QRP with Q; but it would

not be wise to put his Q so far out of the way. He threatens to play, next move, B—Q6, which would win the exchange.

White.

Black.

21. R—K5. White attacks the Q and frees his other R.

Q—Q2

22. P—Q5. He sacrifices this P to have two squares (QB3 and Q4) open for a diagonal attack of Q and B upon the Black K.

P × P

If he did not take it, White would play it to Q6.

23. Q—Q4, threatening to win the Q by R—K7, discovering check.

K—R3

24. P—KR4

B—K3

If he had captured the P, then Q × P ch; by his move he defends his BP with R.

25. R (B sq)—K sq QR—K sq

concentrating on the Black B.

26. R × KtP

R (K sq)—KB sq

to prevent White taking P with B.

27. Q—K5, threatening not only to capture B, but also to mate in two moves by R—R5 ch and Q—Kt5.

B—Kt5

B—B4 was better, but White would then play B × P, threatening to discover check by playing the R,

White.	Black.
28. R—R ₅ ch	B × R

He must either do this or play K—Kt₃, to which White would make the same reply, viz. :—

29. Q—Kt ₅ mate.	(G. WALKER.)
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GAME 3.

Won by Schiffers, at Frankfort, 1887.

Giuoco Piano.

1. P—K ₄	P—K ₄
2. Kt—KB ₃	Kt—QB ₃
3. B—B ₄	B—B ₄
4. P—B ₃	Kt—B ₃
5. P—Q ₄	P × P

This he must do, as if he retreated the B, White would play P × P; and he cannot get back his P by 6. . . . KKt × P, for White would reply Q—Q₅; he must then provide for the mate threatened by Q × BP; and, while he does this, White takes the KKt with Q.

6. P × P	B—Kt ₅ ch
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If he retreated the B (say to Kt₃), White would take steps to guard his KP which the Kt attacks.

7. B—Q ₂	B × B ch
---------------------	----------

He takes, because to retreat the B now would be loss of time.

8. QKt × B, to defend the K pawn. If he

took with the KKt, Black's QKt might take the QP.

White.

Black.

P—Q₄

to clear his QB. He can make this move, as his Q₄ is guarded by Q and KKt.

9. P × P

KKt × P

10. Q—Kt₃, threatening to take the KKt with B. Black cannot move this Kt (or White would play B × P ch), and, if he defended it by B—K₃, White could play Q × KtP. Look into this for yourself.

Kt (B₃)—K₂

11. O—O

O—O

12. KR—K sq, rightly seizing the open file—the embrasure for the heavy artillery.

P—QB₃

to support his Kt (which is well placed), so that his Q and the Kt (at K₂) may be free to move.

13. P—QR₄. This stops Black playing P—QKt₄, which would drive back the B.

Q—B₂

It was better to play Kt—QKt₃, and thus drive away the B.

14. QR—B sq. This threatens to win a piece, thus: 15. B × Kt, Kt × B; 16. Q × Kt and (if P × Q); 17. R × Q.

Kt—B₅

15. Kt—Kt₅, bringing a third piece to bear upon Black's KBP; accordingly he makes his Q support it by

Kt (K₂)—Kt₃

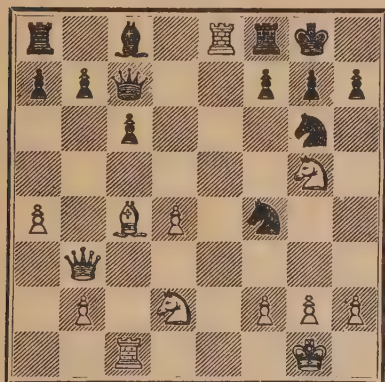
White.

Black.

16. R—K8!

He sacrifices this R to get a strong attack upon Black's K. This course is only possible, because

Black.



Position after
White's 16th
Move.

White.

Black's QR is locked up and useless to him. *Scores of games are lost through pieces being left undeveloped—locked up capital, that you never have time to realise.*

17. B × P ch R × R
 K—R sq

Because, if he played K—B sq, White could reply 18. Kt × P ch, K—K2; 19. R—K sq ch, B (or Kt)—K3 (better than moving K); 20. R × B (or Kt) ch, K × B (Kt or B × R would be worse); 21. R × BP dis ch, and wins Q.

18. B × R Kt—K7 ch

19. K—R sq Kt × R

He is a piece ahead, and attacks White's Q; but his game is hopeless.

White.

20. Kt—B7 ch

21. Kt—R6 dou ch

Black:

K—Kt sq

K—B sq

If he moved into corner, then mate by Q—Kt8.

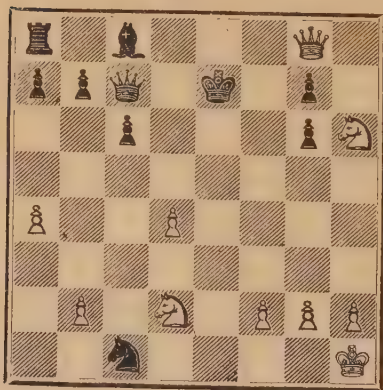
22. Q—Kt8 ch

K—K2

23. B × Kt. It would do no good to check with Q at B7. In learning "when *not* to check," you learn much.

P × B

Black.



Position after
Black's 23rd
Move.

White.

If he played P × Kt, White would play 24. Q × P ch, and would mate next move.

24. Q × P ch

K—Q sq

His only move to save the Q; for, if he moved

K—Q3, 25. Kt—B4 (or K4) ch, would drive his K from Q, which White would then gain for his Kt.

White.

Black.

25. Q—B8 ch

K—Q2

26. Kt—K4, threatening

27. Kt—QB5 mate.

Q—Q sq

There is nothing better. If . . . K—K3; then 27. Q—Kt8 ch, K—K2 (Q2); 28. Q—B7 ch, K—Q sq; 29. Q—B8 ch, K—Q2; 30. Kt—QB5 mate. And if, to stop the mate, he plays . . . P—Kt3, or Kt—Q6, we should have something like, 27. Q—Kt7 ch, K—Q sq; 28. Kt—B7 ch, K—K2; 29. Kt (B7)—Q6 ch, K—K3; 30. Q—K5 ch, K—Q2; 31. Q—K8 mate. This game won the brilliancy prize of the Frankfort Tournament.

27. Q—Q6 ch

K—K sq

28. Kt—B6 ch, and, as Black, to escape from check, must sacrifice his Q for Kt, he resigns the game.

GAME 4.

Won by Tchigorin.

Scotch Game.

1. P—K4

P—K4

2. Kt—KB3

Kt—QB3

3. P—Q4

P × P

It would be very bad to defend the KP by moving the B to Q3, where it would block his game. He might play Kt × P.

4. Kt × P. Sometimes White here plays B—

QB4, giving up Pawn (at least for a time). It is then called the "*Scotch Gambit.*"

White.

Black.

B—B4

5. B—K3. Both players concentrate on the White Kt, developing their pieces in good order. If White played 5. Kt—B5, Black might answer by P—KKt3.

Q—B3

6. P—QB3. Neither can bring another man to bear upon the Kt, so Black prepares to castle.

KKt—K2

to support the other Kt.

7. B—QB4

P—Q3

8. P—KB4

Q—Kt3

He now attacks both KP and KKtP. White could defend both by Q—B3, but decides to give up the KP.

9. O—O

Q × KP

10. R—K sq

Q—Kt3

There is danger in leaving a Q on same file with a hostile R, however many pieces may be between them at the moment. You are liable to painful surprises.

11. Kt × Kt

B × B ch

If he had played Kt × Kt, White would answer B × B dis ch (from R), getting the B for nothing.

12. R × B

P × Kt

13. Q—K2, threatening to take Kt next move.

Q—B3

You will easily see why he does not play B—K₃ ; he would do so, but for White's B.

White.

14. Kt—Q₂

15. B—Q₃

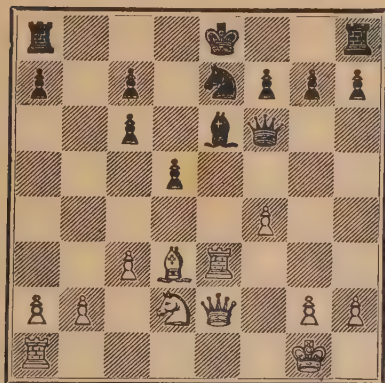
Black.

P—Q₄

B—K₃

You now see the object of his fourteenth move.

Black.



Position after
Black's 15th
Move.

White.

16. R—KB sq. Black would like to castle, but this stops him; for, were he to do so now, White would continue with 17. P—B₅ ; if the B then retreated to Q₂, White takes the Kt with R ; but, if Black played B × P, the answer is 18. B × B. True, he may reply Kt × B ; but then White pins the Kt by 19. P—KKt₄, and afterwards takes it with R or P (according to Black's nineteenth move).

P—Kt₃

White.

Black.

17. Kt—Kt3, threatening to go to Q4, and to take the B, afterwards taking the KP (as it will then be) with the R.

O—O

18. P—Kt4. White might still play Kt—B5 (or Q4) and recover his lost P (as shown in last move). By his move he again threatens P—B5.

QR—K sq

Notice that his men are huddled together with very little freedom to move.

19. Kt—B5

P—Q5

20. P—Kt5. Good play; when you have a piece attacked, which at first sight it seems necessary to move, see whether you would not better leave it where it is and set up a counter-attack.

Q—R sq

21. R × B. White now enters upon a fine combination, which you will understand best at its end.

P × R

22. Q × P ch

K—Kt2

If he played R—B2, White would continue by 23. B—B4; and if then 23. . . . R—KB sq, White would simply take Kt with Q; or if 23. . . . Q—Kt2, White may play Kt—Q7, threatening Kt—B6.

23. R—K sq

P × P

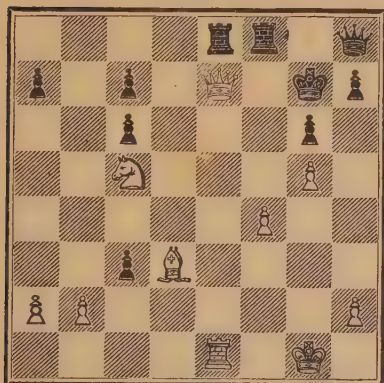
Practically doing nothing. But why not Kt—B4 (or Q4) and drive the Q away? Answer: the Q would move to Q7, checking; if, then, 24. . . . K—Kt sq; 25. B—B4 ch would lead to mate in

two more moves; and if 24. . . . R—B2, White wins a R by 25. Q × QR, &c.; while, if 24. . . . R (or Kt) interposes at K2, same thing happens as in actual game.

White.
24. Q × Kt ch

Black.

Black.



Position after
White's 24th
Move.

White.

25. R × R ch

R × Q
Resigns

It seems at first sight strange that Black should resign here; but he sees that, whatever he may do, White can force mate in three more moves. There are two ways of doing it: (A) 25. . . . R—B2; 26. Kt—K6 ch, K—Kt sq; 27. R—K8 ch, &c.; (B) 25. . . . K—Kt sq; 26. B—B4 ch, R—B2; 27. R—K8 ch, &c.

GAME 5.

Won by Alexander Macdonnell, 1835.

Muzio Gambit.

White.

1. P—K4

2. P—KB4

3. Kt—KB3, preventing the Q from checking at Black's R5, and a step towards castling.

Black.

P—K4

P × P

P—KKt4

Defending the P he has gained and opening a second line for his KB.

4. B—B4

P—KKt5

Here B—Kt2 would be at least as good for him.

5. Kt—QB3. This move, or Castles, or P—Q4, makes the Muzio Gambit. White leaves his Kt exposed.

P × Kt

Black thinks he will take the risk.

6. Q × P. White has three pieces developed, while Black's are all at home. A struggle between position and numbers.

B—R3

This stops White taking P with Q ; but his best move was P—Q4, giving up a P (which he can afford to do) to help break the attack. Checking with Q would do him no good, as White would play P—KKt3 and get the better of it.

7. P—Q4, attacking the Gambit P (the extra P Black has through White's sacrifice at move two).

Kt—QB3

aiming at the QP, by capturing which he would attack White's Q.

White.

Black.

8. O—O, bringing another piece to bear on the weak spot—the KBP.

Kt × P

9. KB × P ch

K × B

He prefers this to moving the K; either way, White now has the better game.

10. Q—R5 ch

K—Kt2

He has the choice of five squares and chooses the best—the most out of White's reach.

11. B × P. This B now threatens to check at K5. If White were to check this move, with Q at K5, he would not gain the QKt, for Black would answer Q—B3.

B × B

He would like to keep on exchanging—naturally.

12. R × B, threatening R—B7 mate.

Kt—KB3

Stopping the mate, releasing his KR, and driving White's Q.

13. Q—KKt5 ch

K—B2 (Diag.)

If his K went to B sq, White would play R × Kt ch, and soon win.

14. QR—KB sq. White has now overwhelmed the KKt. He could gain the Q thus : 14. R × Kt ch, Q × R (if he moves K, White mates in two moves) ; 15. R—KB sq, Q × R ch ; 16. K × R ; but this would not be really so good for White.

K—K sq

Q at R5, and then mates. If he moves P—Q3, White might play Q—Kt7, and Black would not long survive.

White.

Black.

Kt—K3

18. R × Kt ch

P × R

19. Kt—B6 ch, and, as K must move, Black loses his Q for nothing. To go on with such a game would be only wasting time, so he very sensibly "resigns." (G. WALKER.)

GAME 6.

Won by Winawer, at the Nuremberg Tournament, 1896.

Centre Gambit.

1. P—K4

P—K4

2. P—Q4

P × P

3. Q × P

Kt—QB3

4. Q—K3. The Q must move, and experience says that this is the best square for her to go to.

Kt—KB3

5. Kt—QB3

B—Kt5

6. B—Q2. Right, it helps clear the back line; White can now castle.

Castles

7. Castles

R—K sq

He threatens to play B × Kt and then to take the KP with R (getting it for nothing), which White allows.

8. B—B4

B × Kt

9. B × B

Kt × P

If he took the P with R, White would not move the Q, but would play B $\times$ Kt, gaining "the exchange"—as you will see.

White.
10. Q—B4

Black.
Kt—KB3

If he played Kt $\times$ B, then would follow: 11. B $\times$ P ch, K—R sq; 12. B $\times$ R (threatening Q—B8 mate), and White has won the exchange.

11. Kt—KB3

P—Q3

12. Kt—Kt5

B—K3

If he played R—B sq, to support his threatened BP, White might bring his QR (*via* Q3 and KKt3) to bear upon the Black K's dwelling.

13. B—Q3, shifting the attack on to the KRP. True; White could not at once take it (as the Kt guards it); but he threatens 14. B $\times$ Kt (knocking out the prop of the RP), Q $\times$ B; 15. Q $\times$ Q, P $\times$ Q; 16. Kt $\times$ P, with the better game.

14. P—KR4

P—KR3

Kt—Q4

He does not venture on P $\times$ Kt, not liking the attack White would get along the open R file, after playing 15. P $\times$ P.

15. B—R7 ch

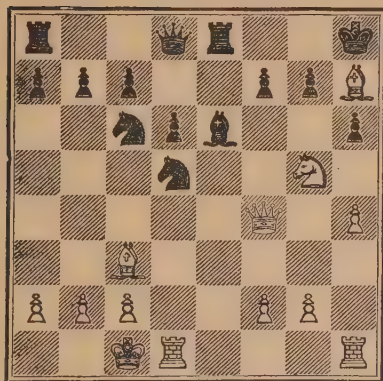
K—R sq (Diag.)

If he played K—B sq, White might answer 16. Kt $\times$ B ch, R $\times$ Kt; 17. R $\times$ Kt, with a piece ahead.

16. R $\times$ Kt

B $\times$ R

Black.



Position after
Black's 15th
Move.

White.

White.

Black.

17. B—K4. Threatens 18. Kt × P ch, B × Kt (else Kt × Q); 19. Q × RP ch, K—Kt sq; 20. Q × KtP mate.

P—B₃

It was better to give up the exchange by R × B; 18. Kt × R.

18. B × B

BP × Kt

If RP × Kt; 19. P × P mate.

19. P × P

Kt—K₄

If he should take the P with Q, White's Q takes his gratis.

20. P—Kt6. A very pretty and effectual move; so much so, that Black at once resigns; what White threatens is this: 21. R × P ch, P ×

R (must); 22. Q × P mate. Black may stave it off one move by 20. Kt—B⁷₇; but, after White's reply B × Kt, the same fate awaits him.

GAME 7.

Won by Alapin, Manchester, 1890.

Queen's Gambit Declined.

White.	Black.
1. P—Q ₄	P—Q ₄
2. P—QB ₄	P—K ₃

It is usual not to take the offered P. Compare Game 2.

3. P—K ₃	Kt—KB ₃
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This makes a very sound opening, and is so much played that everyone should know something about it.

4. Kt—QB ₃	P—QKt ₃
5. Kt—B ₃	B—Kt ₂

6. B—Q₃. He might have played P—QKt₃ at once, so that if Black should take the BP, the P might retake. As it is, the KB takes three moves to *settle* on his best square, Q₃.

	P × P
7. B × P	B—K ₂
8. Castles	Castles
9. B—Q ₃	P—B ₄
10. P—QKt ₃	P × P
11. Kt × P	QKt—Q ₂
12. B—Kt ₂ .	But he never gets any farther.
	Kt—B ₄

White.

Black.

13. P—B4. His KB was well posted, bearing on Black's KRP; he should have kept it by bringing it to B2. His object is to bring his KR out, *viâ* KB3, to the front to attack Black K.

14. Q × Kt

Kt × B

P—K4

sacrificing a P, which he could recover (*i.e.* a White P in place of it) at any time he liked.

15. P × P

Kt—Kt5

16. P—K6. Better to let the P go and bring his QR into play, say at Q sq.

Q—Q3

merely threatening mate by Q × RP.

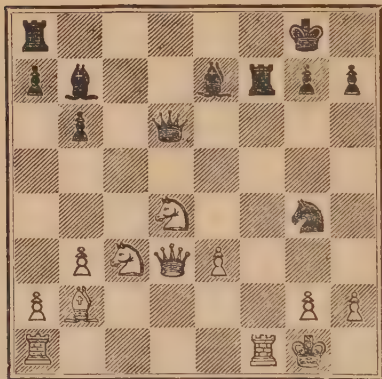
17. P × P ch, thinking to give Black something to attend to. It would be bad to play Kt—B3 (to defend the RP), as Black would at once take it with the QB, and White could not retake the B on account of mate following. If he moved P—KKt3, it would stop the mate, but the Black B at Kt2 would then take away two important squares (the KR sq and KKt2) from the K. Moving R—KB4 was about his best, for, while Black looked after the Kt, White might fork the Q and B by Kt—B5, and so gain time to secure himself.

R × P (Diag.)

18. P—Kt3. He cannot *now* defend himself by R—B4, as Black would reply by R × R; White, to recover his piece, must answer P × R, whereupon 19. . . . Q × P is awkward to contend with.

Kt × RP

Black.



Position after
Black's 17th
Move.

White.

White.

Black.

19. P—K4. If White played K × Kt, Black would answer Q—R₃ ch, and Q—R8 mate. The move made stops Q × P mate, and shuts out the terrible B.

- | | |
|-------------------------|------------------------------|
| | Kt × R |
| 20. R × Kt | B—R ₃ |
| 21. Q × B. | His game is "all to pieces." |
| | Q × P ch |
| 22. K—R sq | B—Q ₃ |
| 23. P—K ₅ | B × P |
| 24. Kt—B ₃ | R × Kt |
| 25. Q—B ₄ ch | K—R sq |

26. Resigns, for plainly if the R goes to B₂ to guard KR₂, Black simply takes it; and if Q—K₂, then R × R ch, and Q—R₇ mate.

GAME 8.

Won by Horwitz, London Tournament, 1851.

Kieseritzky Gambit.

White.	Black.
1. P—K4	P—K4
2. P—KB4	P × P
3. Kt—KB3	P—KKt4
4. P—KR4	P—Kt5

If Black took the P, it would make an excellent outlet for White's R; and if he played P—KR3 (to support the KtP), White would gain a P by P × P.

5. Kt—K5	P—KR4
----------	-------

This supports the KtP, which White was threatening to take. But it is now agreed that either B—Kt2 or Kt—KB3 is here a better defence, letting the extra P go (if White chooses to take it).

6. B—B4	Kt—KR3
---------	--------

defending the weak spot, KB2, which he might also do by R—R2.

7. P—Q4, defending the Kt, and clearing his QB.

8. Kt—Q3	P—Q3 P—B6
----------	--------------

As he cannot defend the P, he advances it, seeing that so doing will make it needful for White to move the KKtP, behind which he might otherwise have sheltered by castling. If you must lose a man, see if, in his going off, he can damage the enemy.

White.

9. P × P

10. B—B₄11. K—Q₂

12. Q × P

13. Q—K₃14. Kt—QB₃. But why not take the Kt? It

is left as a trap to the unwary; 14. B × Kt, R × B;

15. Q × R?, B—Kt₄ ch, winning the White Q; merely to take the Kt (and there stop) would help Black by bringing his R into play.Kt—B₃

15. QR—KKt sq. White's men are admirably placed for offence and defence. His K is perfectly safe.

B—KB sq

To play Kt—R₄ would be of no use; White would retreat the B to QKt₃, and if then Black played Kt × B, White, by taking Kt with RP, would have another open line for his Rs and Q.

16. Kt—Q₅B—Kt₂ (Diag.)

threatening to win a P and the exchange by B × P.

17. P—B₃Kt—K₂

Black wishes to relieve his game by some exchanges; but White stops this design.

18. B—KKt₅Kt (R₃)—Kt sq

meaning to advance the KBP one square, and thus stop the "pinning" of the Kt.

19. R—KB sq, strengthening his hold on KB₆, and thus preventing advance of KBP.

B—K₃

might win the Kt; but his actual play is finer and more decisive.

White.

Black.

28. B × R

R (Q sq)—Kt sq

R × B

29. Q × R ch. By P × Kt he might have won even more easily; 29. P × Kt, R × Q; 30. R—B8 ch, Q—K sq; 31. R × Q ch, &c.

Kt × Q

30. R—B8 ch

Q—Q sq

31. R × Q

K × R

32. P × P ch

K × P

33. R × P, and Black soon resigned; the R more than balances the Kt, while the K and his four Ps go solidly forward, breaking through all resistance.

GAME 9.

Won by Showalter, Brooklyn, 1897.

Ruy Lopez.

1. P—K4

P—K4

2. Kt—KB3

Kt—QB3

3. B—Kt5

Kt—KB3

4. Castles

Kt × P

5. P—Q4

Kt—Q3

If, here, Black played P × P, White would “pin” the Kt by moving R to K sq, and might gain it soon at the cost of a Pawn.

6. B—R4. Or he might play B × Kt, to which Black would reply with KtP × B.

P × P

7. P—QB3. To check with the R would be quite useless, would, in fact, only help Black, as he would move B to K2, thus developing a piece.

White.

Black.
P × P

8. Kt × P. White, though two Ps behind, has a far better position; Black's QB can only be developed at the expense of two moves.

9. Kt—Q5

B—K2
Castles

10. R—K sq, threatening B × Kt, followed by Kt × B ch, which would gain a piece.

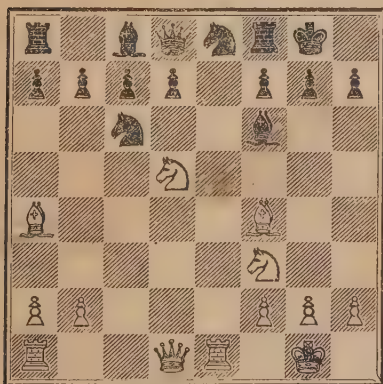
B—B3

He might have supported the B by R—K sq.

11. B—B4, threatening to knock away the Kt's support by 12. Kt × P; and Black could not well take the Kt with Q, on account of 13. B × Kt, forking Q and R.

Kt—K sq

Black.



Position after
Black's 11th
Move.

White.

White.
12. R × Kt!

Black.
Q × R

This move is "forced," for if he took it with the R, White would reply with B × P, and the Black Q would be trapped.

13. Kt × P

Q—K5

14. B—Q6

R—QKt sq

15. B—B2. Do not be in a hurry to play a good move that will keep; here White "puts in" a strong move, bringing his KB to a better place.

16. B × R

Q—KKt5

K × B

17. Q—Q6 ch

B—K2

It would not answer to move the K to Kt sq, as White would then play his R to K sq, threatening R—K8 mate; and (as you will see) Black could not make an outlet for K by advancing either the KRP or the KKtP. Notice that, throughout the game, Black's QR and QB are useless to him.

18. R—K sq! What this means is fairly evident.

P—KKt3

Now he might take the Q—if she stayed.

19. Q—Q2. It would not help White to bring about a series of exchanges by R × B, Kt × R; 20. Kt—Q5, Q—K3; 21. Q × R, Q × Kt; he is all the time a P behind; and, if it came to a Pawn-ending (merely removing all the pieces), he would probably lose.

Q—KR4

20. Kt—Q5. This threatens 20. Kt × B, Kt

× Kt; 21. Q—Q6, winning the Kt, which Black could not support.

White.

Black.

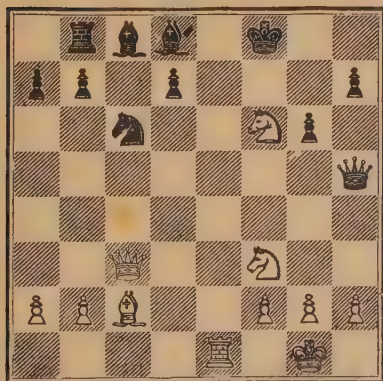
B—Q sq

21. Q—B3, threatening mate.

P—KB3

22. Kt × P

Black.



Position after
White's 22nd
Move.

White.

B—R4

If he played B × Kt, then mate in two, by Q × B, and R—K8; at this juncture White announced mate in five, *i.e.* told his opponent that five more moves were enough for all purposes, and Black assented; here they are—

23. Kt × QP ch

B × Kt

White would mate quicker if Black played any other move.

White.	Black.
24. Q—B6 ch	K—Kt sq
25. B—Kt3 ch	Q—Q4
26. B × Q ch	B—K3
27. B × B mate.	

GAME 10.

Won by Morphy, London, 1858.

French Game.

1. P—K4	P—K3
2. P—Q4	P—Q4
3. P × P	P × P

Better than taking with the Q, as it makes an outlet for the QB.

4. Kt—KB3	Kt—KB3
5. B—Q3	B—K3
6. Castles	B—Q3
7. Kt—B3	P—B3
8. Kt—K5	Q—Kt3

attacking the QP, which White might defend with one of his Kts.

9. B—K3	QKt—Q2
---------	--------

He might have safely taken the QKtP, to which White's best reply would be Kt—K2.

10. P—B4, not only supporting the Kt, but also making an outlet for the R to get to Kt3 or R3 in case Black should castle on the K side.

B × Kt

11. BP × B. Plainly he cannot take with the

QP; besides, it is a maxim to exchange Ps towards the centre of the board (where there is, otherwise, nothing to show which of two Ps should take); he also gets an open line for the R.

White.

Black.

Kt—Kt5

It *looked* as if Black might get a P for nothing by playing QKt $\times$ P (for if the White QP took Kt, Black would answer Q $\times$ B ch, and, after White had got out of check, might remove the attacked Kt to Q₂, remaining a P ahead); but White would spoil this manœuvre by 12. Kt—R₄! (the sequence being 12. Q—R₄; 13. P $\times$ Kt, Kt—Kt5; 14. B—Q₂, Q $\times$ Kt; 15. R—B₄, P—Q₅; 16. R $\times$ Kt, &c.).

12. Q—Q₂

Kt $\times$ B

13. Q $\times$ Kt

Q $\times$ KtP

A mistake; he gets the Pawn, but with much risk. He could not well castle on the K side, as White is ready to attack him there with (at least) Q, B, and Rs, and Black has no means of bringing up reinforcements to that quarter. If he ever meant to castle, he should have done it *now* on the Q side.

14. Kt—K₂

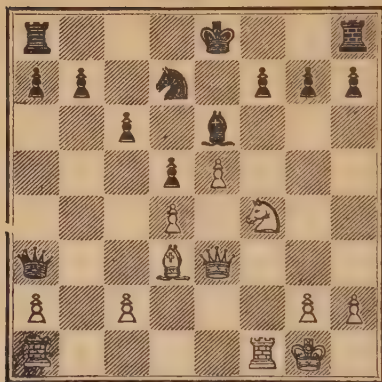
Q—R₆

Else, 15. KR—Kt sq, Q moves aside; 16. R $\times$ KtP.

15. Kt—B₄. Notice carefully what White threatens, viz., 16. Kt $\times$ B, P $\times$ Kt; 17. B—Kt6 ch, followed by 18. Q $\times$ Q! (Diag.)

Q—K₂

Black.



Position after
White's 15th
Move.

White.

White.

16. QR—Kt sq

Black.

Castles Q

A great mistake, against which White's last move was a sufficient warning. Why castle where his opponent was ready to attack on an open file? He should have moved P—QKt3, and stood his ground, courting exchanges.

17. B—K2

Kt—Kt3

18. Q—QKt3

R—Q2

19. Kt—Q3

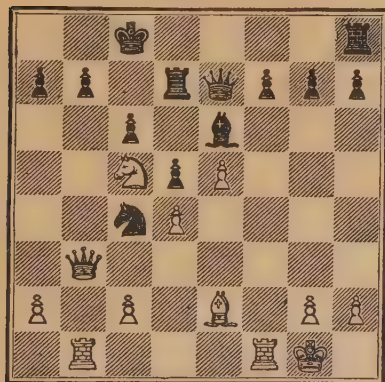
Kt—B5

20. Kt—B5 (Diagram). Black threatened

Kt—Q7, forking Q and both Rs. White reckons that he can safely allow it; yet..... Kt—Q7; 21. Q—R4, K—Kt sq; 22. B—R6 (Kt × R ch, Q × Kt), Kt × QR; 23. R × Kt, P—QKt3 is good for Black, who must avoid 21..... Kt × QR; 22. Q × RP,

Kt-Q7; 23. Q-R8 ch, K-B2; 24. Q x P ch (not Q x R, putting Q out of play), K-Q sq; 25. Q-Kt8 mate.

Black.



Position after
White's 20th
Move.

White.

White.

Black.

$$\text{R}-\text{B}_2$$

21. Q—R₄, or he might take the B with Kt, and then continue much in the same way.

$$P-QKt_3$$

If he moved the K to Kt sq (to guard the RP), White would win the exchange by Kt—R6 ch.

22. $B \times K^t$

$$P \times K_t$$

If he had, instead of this, taken the B, White would have answered $R \times KtP$, and the R could not be taken (on account of $Q-R8$ mate).

White.
 23. B—R6 ch
 24. B—Kt7

Black.
 K—Q2
 R—Q sq

He would have done better to make more room for his K by moving the Q (*e.g.* to Kt4).

25. B × P ch. Here Black resigned ; for if he played R × B, White would reply with 26. R—Kt7 ch, winning the Q ; while, if he moved K to B sq, the answer is 26. Q—R6 ch, R—Kt2 ; 27. R × R, Q out of way ; 28. R—Q7 dis ch, and mate next move.

GAME II.

Won by E. Lasker, St. Petersburg, 1896.

Evans Gambit.

1. P—K4	P—K4
2. Kt—KB3	Kt—QB3
3. B—B4	B—B4
4. P—QKt4	B × KtP
5. P—B3	B—B4
6. Castles	P—Q3
7. P—Q4	B—Kt3

“ If you want to simplify matters, I advise you to play 7. . . . B—Kt3 at once, with the object of converting your extra material into positional advantage. If then 8. P × P, P × P ; 9. Q × Q, Kt × Q ; 10. Kt × P, Kt—KB3, Black’s solid Pawns and good, sound, development will make it hard to White to keep up the equilibrium, as his QRP, and more so the QBP (being isolated), require constant care. If, on the other hand, 8. P × P, P × P ; 9. Q—Kt3, Q—B3 ; 10. B—Q5, KKt—K2 ; 11. B—Kt5, Q—Kt3 ; 12. QB × Kt, K × B ; 13. B × Kt, Q × B ; 14. Kt × P, Q—

K₃; 15. Q—R₃ ch, P—QB₄ (or K—B₃), with two Bishops, a healthy development of forces, and a solid position." (Lasker's "Common Sense in Chess," p. 43.)

White.

8. P—QR₄

9. B—QKt₅

Black.

Kt—KB₃

P—QR₃

Black must now make a retreat for the B, which is threatened by 10. B × Kt, P × B; 11. P—R₅.

10. B × Kt ch

P × B

11. P—R₅

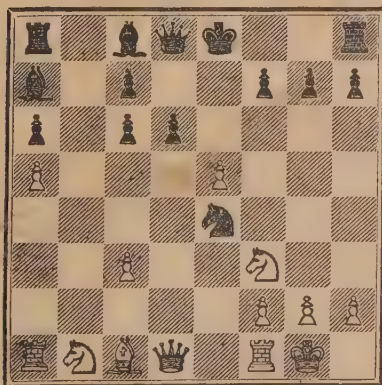
B—R₂

12. P × P. In a game played by correspondence, 1897-8, between St. Petersburg and Vienna, the play varied here by 12. Q—R₄, P × P; 13. P × P, B—Q₂; 14. P—K₅, Kt—Q₄; 15. B—R₃, Castles; 16. Q—B₄, Kt—B₅; and Black won.

12.

Kt × P

Black.



Position after
Black's 12th
Move.

White.

A much better move than $P \times P$, which would leave Black with a bad Pawn position.

White.

13. $Q-K2$

Black.

$P-Q4$

much better than supporting the Kt by $B-B4$; the White KP is a shelter to the Black K. Therefore, keep it where it is.

14. $Kt-Q4$. This loses a Pawn, but the attack has really failed; to 14. $B-R3$, Black would reply $P-QB4$. In Gambits (where a P has really been sacrificed), when the attack flags, disaster is at hand.

14.

$Kt \times QBP$

15. $Kt \times Kt$

$B \times Kt$

16. $Q-Q3$

$P-QB4$

Black wisely keeps his two Bishops; besides, he is bringing on his Ps towards their queening squares.

17. $Q-Kt3$

$B-K3$

Of course he sees that White's Q can now take the KtP; but he calculates on something like this:

18. $Q \times P$, $K-Q2$; 19. $B-Kt5$, $R-KKt$ sq; 20. $B \times Q$, $R \times Q$; 21. $B-B6$, $B \times Kt$; 22. $B \times R$, $B \times R$; 23. $R \times B$, $R-QKt$ sq, and Black's passed Pawns would win.

18. $B-Kt5$

$Q-Q2$

19. $R(R\text{ sq})-QB\text{ sq}$

$P-KB3$

He plays this so as to get an open file for his Rs to attack the White K.

20. $P \times P$

$P \times P$

21. $B-B4$

$R-KKt\text{ sq}$

22. $Q-B3$

Castles (Q)

In spite of the open file, as Black sees that he gets first innings.

White.

Black.

23. R (KB sq)—K sq. He wishes to follow this by Q—K2, which (if not provided against) would win for White, as he would either gain the QB or the QRP (with a check that would be fatal).

23.

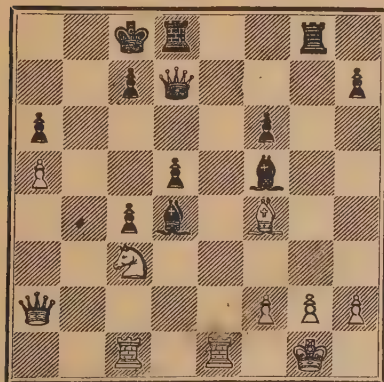
P—B5

24. Q—K2

B—KB4

25. Q—R2

Black.



Position after
White's 25th
Move.

White.

25.

R × P ch

A very elegant finish. What Black plays for is this: 26. K × R, B—R6 ch; 27. K—R sq, Q—Kt5; 28. R—Kt sq, Q—B6 ch, and mate the next move.

White.
26. K—R sq

Black.
R × BP

Though White could save the B, by B—Q2, he resigns the game, as the attack upon his K is simply irresistible; e.g. 27. B—Q2, Q—Q3.

GAME 12.

Won by James Mason.

King's Bishop's Opening.

1. P—K4

P—K4

2. B—B4

Kt—KB3

3. Q—K2

Kt—B3

Suppose Black played 3. B—B4, White could not gain a P by 4. B × P ch, for then Black plays K × B; 5. Q—B4 ch, P—Q4; 6. Q × B, Kt × P, with a good game.

4. Kt—KB3, threatening 5. Kt—Kt5 and 6. B (or Kt) × BP.

4.

P—KR3

Better would be 4. B—B4; 5. Kt—Kt5, P—Q4; 6. P × P, Kt × P; 7. P—Q3, Castles. The Pawn-move loses time.

5. P—Q3

B—B4

6. B—K3

B—Kt3

Neither wishes, by taking the B, to open a file for opponent's R. Note that this B is henceforth an idle spectator.

7. Kt—B3

P—Q3

8. Castles (Q)

To be able to freely advance Ps on K side, if Black castles there.

White.	Black.
8.	B—K ₃
9. P—Q ₄	P × P
10. B × QP	Kt × B
11. Kt × Kt	B × B
12. Q × B	Kt—Kt ₅

Yet Castles (K) was safer than this looking for gain of force. White could easily guard the KBP; but he purposely gives up the exchange.

13. Kt—K₆.

Of course, if 13. P × Kt; 14. Q × P ch, and 15. Q × Kt.

13.	Q—Q ₂
14. Kt × KtP ch	K—B sq
15. Kt—B ₅	Kt × BP
16. Kt—Q ₅	Kt × QR

Rather than Kt × KR, as it prevents Q—B₃ for the moment; allowing Black Q to come forward in defence.

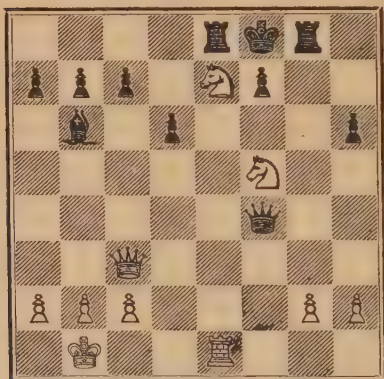
17. R × Kt	Q—K ₃
18. Q—B ₃	R—KKt sq
19. Kt (Q ₅)—K ₇	Q × KP

There is no time for this, which only brings another piece of White's into action. 19. R—K sq is useless against 20. Kt × R (threatening Q—Kt₇ mate); 19. Q—K₄ (shutting out White Q) is best of bad, though it loses the KRP after White has exchanged Qs and taken the KR.

20. R—K sq	Q—B ₅ ch
21. K—Kt sq	R—K sq

21. Q—Kt4 (to guard against the threat 22. Kt × R, K × Kt; 23. Q—Kt7 mate, or 22. Q × Kt; 23. Q—R8) is met by 22. P—KR4, for Queen cannot then go to Kt5, on account of 23. Kt × RP. White now mates in seven moves or wins Queen.

Black.



Position after
Black's 21st
Move.

White.

- | White. | Black. |
|---------------------------------------|---------|
| 22. Kt—Kt6 ch | R × Kt |
| (if P × Kt; 23. Q—B6 mate). | |
| 23. Q—R8 ch | R—Kt sq |
| 24. R × R ch! | K × R |
| 25. Q × R ch | Resigns |

For after K—Q2; 26. Q × P ch, K—B3 (if K—Q sq; 27. Q—K7 ch, and 28. Q—K8 mate); 27. Kt—K7 ch, and 28. Q × Q.

GAME 13.

Won by Weiss, New York, 1889.

Petroff Defence.

White.

Black.

1. P—K₄

P—K₄

2. Kt—KB₃

Kt—KB₃

3. Kt × P

P—Q₃

If Black here played Kt × P, White would reply 4. Q—K₂, with a strong attack.

4. Kt—KB₃

Kt × P

5. P—Q₄. If White played Q—K₂, Black would do the same, as the only way to secure his Kt, with equal game.

5.

P—Q₄

This, to defend the Kt, to clear the diagonal for KB, and to prevent White occupying Black's Q₄ (hindering his free development).

6. B—Q₃

Kt—QB₃

7. O—O

B—K₂

At Kt₅ the B would be out of play; at Q₃ it would be well posted; but at K₂ it stops any trouble from White playing R—K sq (pinning the Kt).

8. R—K sq. Or we might have P—B₄, B—K₃; 9. R—K sq., Kt—B₃; etc.

8.

B—KKt₅

9. P—B₃. White could not gain a P by B × Kt, P × B; 10. R × P, for Black would then continue P—KB₄; 11. R—K sq (if to B₄, it would be lost after P—KKt₄), B × Kt; 12. Q × B, Kt × P (threatening Kt × QBP, gaining "the exchange"); 13. Q—Q sq (or 3), etc.

White.

9.

White having propped-up his QP, it is now necessary to retract the Kt or to further support it.

10. QKt—Q2. Better to bring out the QB first.

10.

O—O

11. Q—Kt3

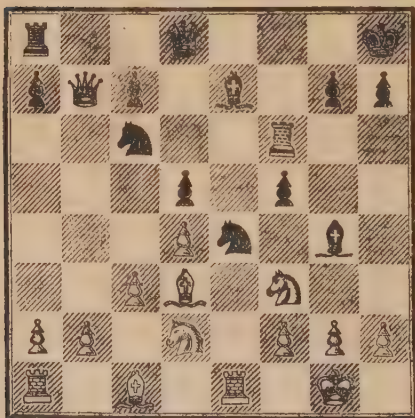
K—R sq

Purposely giving up the QKtP, that White Q may be led to lose time.

12. Q × Kt P

R—B3

Black.



Position
after Black's
12th move.

White.

Black now threatens to play R—Kt sq;
14. Q—R6, Kt × QP! 15. Q moves, Kt (Q5)
× Kt ch; 16. Kt × Kt, B × Kt; 17. P × B, and
Black would have much the better game.

White.

13. Q—Kt3

14. Q—B2

15. P—QKt3?

Black.

R—Kt sq

R—KKt3

B—Q3

Taking a better diagonal, and making way for the Q.

16. B—K2. His pieces are in each other's way and have no good outlets to the front.

16.

B—KR6

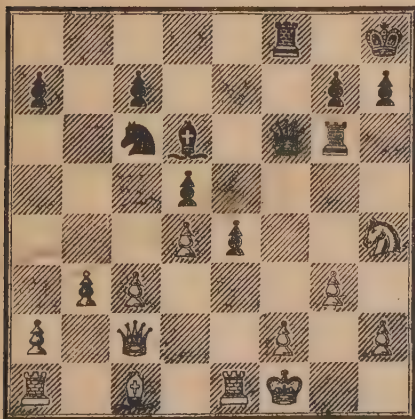
17. B—B sq. Dangerous would be P—Kt3 (which, however, he plays next move) on account of P—B5 with a very strong attack.

17.

Q—B3

18. P—Kt3. Here R—K3 is better (threaten-

Black.



Position
after White's
21st move.

White.

ing Kt—K5), and Black would do no good by.... P—B5, on account of 19. Kt × Kt, P × Kt; 20. R × P. &c.

White.

Black.

18.

B × B

19. K × B

R—KB sq.

20. Kt × Kt. This opens the KB file for the adverse pieces; yet how else is he to free his QB?

20.

BP × Kt

21. Kt—R4

(Diag. p. 271)

21.

R × P!

22. P × R

B × P

23. K—Kt2 23. R—K2 is bad, on account of Q × Kt (threatens mate); 23. K—K2 loses at once, through Q × BP ch, &c.; 23. Kt—Kt2 is met by B × P; 24. B—B4, B × R; 25. K × B, P—Kt4!; 23. B—K3 is met by Q × Kt (threatens 24. B × P; 25. B × B, Q—R8 ch; 26. K—K2, R × B ch! 27. K—Q sq, Q × R ch; 28. K × Q, R × Q; with a piece and two Ps ahead).

23.

B × Kt

24. B—K3

Q—B6 ch

25. K—R2. If to B sq, Black would continue B × P; 26. B × B, Q—R8 ch; &c, much as in last note; or 26. Q × B, Q—R8 ch; 27. K—K2, R × Q ch; &c.

25.

B—K2

to prepare for R—B3; &c, which White meets by

26. K—Kt sq

R—B3

27. K—B sq

Q—Kt5

To prevent the K from escaping *via* K2, and to make room for his own R.

White.

Black.

28. Q—Q sq. Naturally he would like to exchange; if only Black would consent.

28.

R—B6

29. R—B sq. If K—K2, R × B ch; 30. K × R (P × R, Q—Kt7 mate), B—Kt4 ch; 31. P—KB4, P × P i. p, ch; 32. K—Q3, Q—B4 ch; &c.

29.

Q—R6 ch

Resigns; for if K—K2, then R × B ch; 31. K—Q2, R—Q6 ch, winning Q; or K—Kt sq, B—Q3, leading soon into the same troubles. There is a great deal in this game. It will well repay the time spent upon it.

GAME 14.

Won by Dr. Tarrasch.

King's Gambit Declined.

1. P—K4

P—K4

2. P—KB4

P—Q4

3. Kt—KB3. This is simpler than 3. P × QP, P—K5; &c.

3.

P × KP

4. Kt × P

B—Q3

5. P—Q4

P × P i. p.

Not 5. P—KB4 (or 3); 6. Q—R5 ch, P—KKt3 (forced); 7. Kt × P, &c.

6. B × P

Kt—KB3

7. O—O

O—O

8. Kt—QB3. By this White sacrifices (*i.e.*, allows himself to lose) a P, to gain a quicker development for his forces.

White.	Black.
8.	B × Kt
9. P × B	Q—Q ₅ ch
10. K—R sq	Q × KP

Of course, if Q were to stay at Q₅, she would be lost by 11. B × P ch, and 12. Q × Q.

11. B—KB ₄	Q—QB ₄
12. B × QBP. *	(Diag. p. 275)
12.	B—KKt ₅
13. Q—Q ₂	Q × B

Safer would be QKt—Q₂, to support its fellow. White was threatening 14. B—Q6₁, as well as

14. R × Kt	Q—R ₄
------------	------------------

He does not play P × R, for reasons already given; but better to get out the Kt, or take Q home.

15. R—B ₄	B—K ₃
----------------------	------------------

Forces are equal; but White is better developed.

16. R—KR ₄	P—B ₄
-----------------------	------------------

If P—KKt₃; 17. Q—R₆ wins. If B—KB₄; 17. Q—Kt₅, P—KKt₃; 18. Q—R₆. If P—KR₃; 17. R × P, P × R; 18. Q × P, B—B₄ (nothing better); 19. Q—Kt₅ ch, wins. There is

* He calculates on this continuation; 12. Q × B; 13. R × Kt, P × R; 14. Q—R₅ (threatening mate); how is Black now to defend himself? 14. P—B₄ (to shut out B) looks plausible; but then, 15. Q—Kt₅ ch, K—R sq; 16. Q—B₆ ch, K—Kt sq; 17. Kt—Q₅, means mate or loss of Q, for how to stop 18. Kt—K₇? Suppose 14. R—Q sq; then 15. Q × RP ch, K—B sq; 16. R—K sq (threatens 17. Q—R₈ mate), B—K₃; 18. R × B! with impunity, as P × R would lose Q. If 14. R—K sq; 15. Kt—Q₅ with mate in a few moves, or loss of Q.

Black.



Position
after
White's
12th move.

White.

nothing more improving than working out such variations as these.

White.

17. R—K sq

18. Q—B₂

Black.

Q—Q sq

B—B sq

Now that White Q has moved from Q file, Black cannot defend the B by R or by Q; for in that case White would continue R × B, R (or Q) × R; B—B₄, securing the pinned R (or Q).

19. Kt—Q₅. It cannot be taken, because of
20. B—B₄.

19.

20. B—B₄Kt—B₃

K—R sq

Black.



Position
after
Black's
20th move.

White.

White was threatening Kt—B6 dou. ch, K—R sq;
R × P mate.

White.

Black.

21. R—K7. A very pretty move. He
sacrifices the R to block Black Q from her KR5!

21.

Kt × R

22. R × P ch

K × R

23. Q—R4 ch

K—Kt3

24. Kt—B4 mate.

GAME 15.

Won by Mieses, Leipzig, 1888.

Vienna Opening.

1. P—K4

P—K4

2. Kt—QB3

Kt—QB3

White.

Black.

3. P—KKt3. This is Paulsen's variation, and a very good one; this advance of a KtP, to form a place for the B, is called a "Fianchetto" (= flank) formation. If White means to castle on this side, he should take care of his KB.

3.

B—B4

4. B—Kt2

P—QR3

As White's opening is not very aggressive, Black can spend a move to provide a retreat for the B (if attacked by Kt—R4).

5. KKt—K2

Kt—B3

6. P—Q3

Kt—KKt5

A premature attack. P—Q3 would be better.

7. O—O

P—KR4

8. P—KR3

Kt—R3

Plainly losing time; but if he had continued by P—R5; 9. P × Kt, P × P; 10. P—Kt5! (to shut off Q from R file), P × P ch; 11. R × P, B × R; 12. K × B, White would be left with an advantage in material, and the attack would be spent.

9. Kt—Q5

P—Q3

10. P—QB3

B—K3

11. P—Q4

B—R2

12. Q—Q3

Q—Q2

13. B—Kt5. Stopping any castling on Q side. If Black answered P—B3, White would simply take this P with B, and Black could not retake (on account of Kt × KBP ch).

13.

Kt—KKt sq

14. R (R sq)—Q sq

P—B3

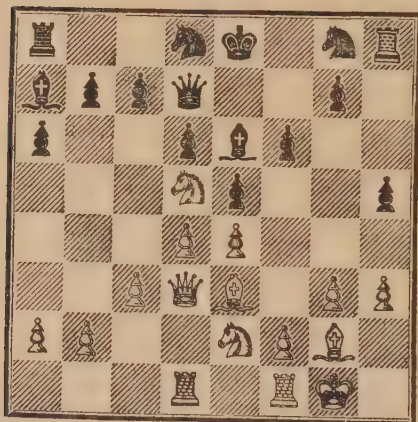
White.

15. B—K₃

Black.

Kt—Q sq

Black.



Position
after Black's
15th move.

White.

16. P × P

BP × P

To keep up his centre, and to get an open file
towards White K.

17. B × B

Evidently bringing the

R out of play by the recapture.

17.

R × B

18. P—KB₄Kt—B₂19. R—B₂

B × Kt

20. P × B

Kt—B₃

21. P × P

Kt × KP

22. Q—K₃

R—R sq

23. Kt—B₄Q—K₂

White.

Black.

24. Kt—K6. This Kt is now well posted, it prevents any castling (if desirable); if the QP were attacked by P—B₃, White would simply advance his QBP (to maintain its fellow), see next note.

24.

K—Q₂25. Q—Kt₅

QR—KKt sq

26. P—B₄. A very clever move. Black dares not take it with Kt, on account of 27. R—QB sq, P—QKt₄; 28. P—Kt₃, Kt—Kt₃; 29. R × P ch, wins Q.

26.

P—QKt₃27. Q—B₅

K—K sq

To avoid the check by discovery.

28. R—K sq

R—R₃29. R(B₂)—K₂Q—Q₂ (Diag. p. 280)

On the general principle of not leaving Q on same rank or file (or diagonal) with a hostile R (or B).

30. R × Kt!

P × R

31. R × P

K—B₂

No other way to escape the terrible discovered check.

32. Kt—Kt₅ ch

K—B sq

33. R—K₆, threatening 34. R × Kt ch, and then Q × Q.

33.

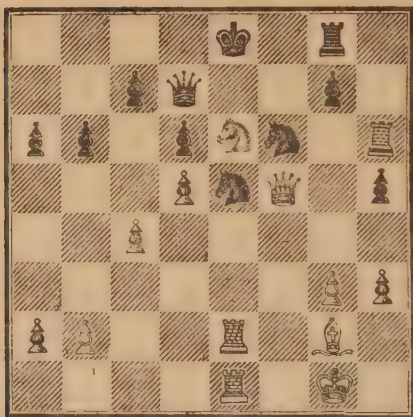
Q—R₅

If Q went to her sq, White would play on the QP, making room for his B at QB₆, to coöperate with the R.

34. P—Kt₃

After this simple-looking

Black.



Position
after
Black's
29th move.

White.

move, Black resigns; the point is, he has lost control of his K sq; suppose 34. Q—Kt5 (best); 35. R—K8 ch, K × R; 36. Q—B8 ch (not to K6 at once, or Black Q would interpose and come into play), K—K2; 37. Q—K6 ch, and mates next move (by Q or Kt)—a fine ending.

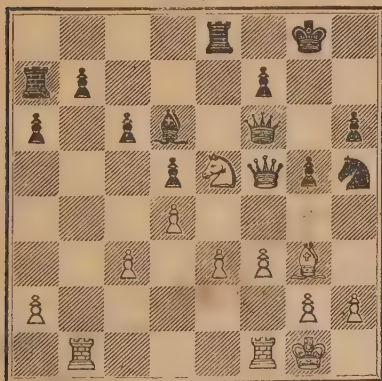
CHAPTER XII.

END-GAMES WITH NOTES.*

I.

THE following beautiful game was won by H. N. Pillsbury, an American player. The diagram represents the game as it stood after Black's twenty-first move. The forces are equal, and the position of

Black.



White.

each player looks safe and sound, except that Black's advance of his K side Ps has somewhat weakened the King's quarters.

* A consecutive series is issued under the title "Selected Chess Endings" (1/-) by the publishers of this work.

White.

Black.

22. Kt—Kt4!

Q × Q

By this course he loses a Pawn at once, a good example of the Kt's forking powers. But 22. Q—K3 is no better. White would continue 23. B × B, Q × B; 24. P—KB4, breaking up the position. Black cannot play 24. Kt—Kt2, because of 25. Kt—B6 ch, and 26. Kt × R, winning the exchange; nor P × P (or P—B3) without loss; if 24. K moves, then 25. P × P, &c.

23. Kt × P ch

K—R2

24. Kt × Q

B × B

25. P × B. The RP is increased in value by getting it on to Kt file; while the Kt has to defend the KP for the time being.

P—QKt4

25. K—Kt3 would simply be met by 26. P—Kt4.

26. K—B2. Now the Kt is free to move (as K's P and Kt's P are guarded by K), and the Rs can get on KR file.

K—Kt3

27. R—KR sq. Of course P—Kt4 would defend the Kt; but White (being a P ahead) is willing to exchange.

K × Kt

Suppose he played Kt—Kt2, then 28. R—R6 ch, K × Kt; 29. P—Kt4 mate!

28. R × Kt

R (R2)—K2

threatening to take the KP; but White neglects this—in appearance.

29. R—R6!

P—B3

If Black had incautiously played $R \times P$, he would have been mated in two by 30. $P-Kt4$ ch, &c.

White.	Black.
30. $R-K$ sq.	Not to support his KP.*

	$P-R4$
--	--------

31. $P-Kt4$ ch	$K-K3$
----------------	--------

32. $P-KB4$	$P \times P$
-------------	--------------

33. $P \times P$ dis ch	$K-Q2$
-------------------------	--------

34. $R \times R$ ch	$K \times R$
---------------------	--------------

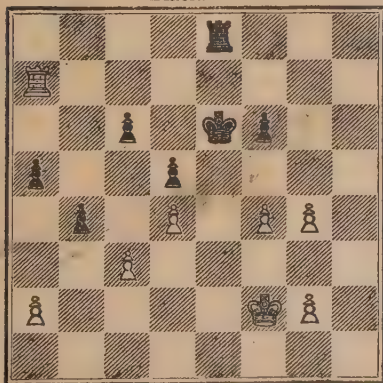
35. $R-R7$ ch	$K-Q3$
---------------	--------

36. $R-KB7$	$K-K3$
-------------	--------

37. $R-QR7$. Notice the scope of White's R, moving freely along Black's second rank, and attacking the Ps, while White's K (strongly placed) debars Black's R from his K6, 7, and 8th; and, if the R went to K5, $P-Kt3$ defends the BP.

$P-Kt5$

Black.



Position after
Black's 37th
Move.

White.

* For (without this) if . . . $R \times P$; $P-Kt4$ ch would drive K on to K file, allowing $K \times R$.

If he played P—R5, White would gain the KBP by 38. P—B5 ch, and 39. R—KB7.

White.	Black.
38. R × P	P × P
39. R—B5	K—Q3
40. R × P (B3)*	R—K5
41. P—Kt5	P × P

Suppose he played R × BP ch (which *looks* best), White would answer with 42. R—B3; this would force R × R ch; 43. K × R, P × P; and White could then win in this way (which try to follow out); 44. K—Kt4; Black's only chance is to push on one of his centre Ps by P—B4; White takes the KtP, because (whether Black plays 45. P × P, or P—B5) he will still be able to stop Black's P by hurrying back to it, capturing it, at the worst, after it has queened; while the Black K cannot possibly stop both the RP and the KtP. (Try this for yourself.) If he played 41. R × QP; 42. P—Kt6 would make things very dangerous for him.

42. P × P	R × P
-----------	-------

43. R—K3, "drawing a line" to prevent Black K from crossing over to K side. Black dares not offer to exchange Rs by R—K5.

P—B4

If he now played R—KKt5, White would play R—KKt3; and if then the Black R withdrew, the KtP would advance a square.

44. P—Kt6	R—QR5
45. P—QR3	P—Q5
46. R—KKt3	R—QR sq

(The only move to stop the P.)

* *I.e.* the P at *White's* B3.

White.

Black.

47. P—Kt7

R—KKt sq

48. R—Kt5, to keep back the Black K ; if he now tried to get in front of his Ps (by way of B3 and Kt4), White would stop him by P—R4.

P—B5

49. K—K2

K—K3

50. P—R4

K—B3

51. R—Kt3

K—B4

He dares not play R × P ; 52. R × R, K × R ; as the RP would easily queen, while the White K can stop the Black Ps.

52. P—R5

K—B5

53. R—KB3 ch

K—K5

If he moved K—Kt5 ; 54. R—B7, defending the P, and shutting off Black K.

54. R—B7

P—Q6 ch

55. K—Q2

K—Q5

56. R—Q7 ch

K—B4

57. P—R6. Notice the masterly way in which the Ps are quietly and safely advanced.

R—K sq

58. P—R7

K—Kt5

If R—K7 ch ; 59. K—Q sq.

59. R—QKt7 ch

K—B4

60. R—Kt8. Now the RP will queen, as is easily seen.

R—K7 ch

61. K—Q sq

P—B6

62. R—QB8 ch. It would not do to queen the P at once ; else 62. P—B7 ch ; 63. K—B sq, R—K8 ch ; 64. K—Kt2, P—B8 bec Q ch ; and *Black* would win. Yet this is just what an ardent

player might hastily fall into. When you are winning, you are most liable to such mistakes.

White.

Black.

K—Q5

63. R—B4 ch, a splendid move.

K—K6

For if K × R, 64. P—Kt8 bec Q CH, and would easily win.

64. P—R8 bec Q

P—B7 ch

65. R × P

R—K8 ch

66. K × R

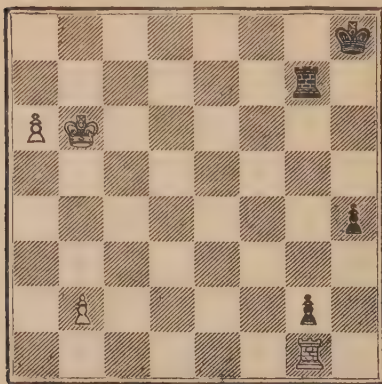
Resigns

Black's last move was mere desperation. One of the finest games ever played—full of surprises, and interesting to the very last.

2.

Taken from the "Analysis" of Philidor, the celebrated chess player and writer of 18th century.

Black.



White moves.

White.

White.
1. P—R7

Black.
R × P

Why? Because if he played R—Kt sq (to capture the P when it queened) White would answer by R × P, and (as Black R cannot well take the R—on account of P queening) White would, by R—R2, afterwards gain the other P.

2. R × P. You might be inclined to play K × R, but it would lose the game, for Black would reply P—R6, and one of the Ps would force its way to queening, against the R.

	R—KR2
3. P—Kt4	P—R6
4. R—KR2	K—Kt2

The Rs are both engaged, attacking and defending the Black P; checking is useless.

5. P—Kt5	K—Kt3
----------	-------

going down to drive away the White R, with intention of forcing a way for his P to queen.

6. K—B6, to make way for the P.

	K—Kt4
7. P—Kt6	K—Kt5
8. P—Kt7	R × P

If he retreated the R to R sq, it would make no difference; he would in the end have to give it for the P in the same way.

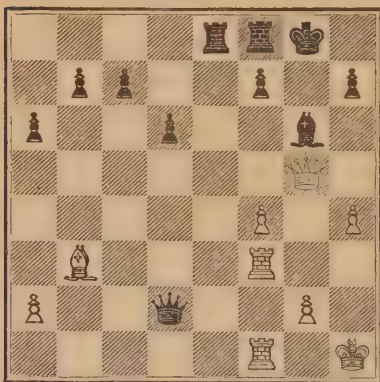
9. K × R	K—Kt6
----------	-------

and White, wherever his R may go, will have to give it up in exchange for the P. The game is, from the start, drawn—by good play.

3.

From a game won by H. E. Bird in the 1851 Tournament. We start with Black's twenty-seventh move. White has just played P—KR4, threatening to play P—R5 and then to take the B, which cannot move away.

Black.



White.

White.
27.

Black.
P—QB3

After the game was over, it was found that K—Kt2 would have been better. You will see why after a few moves. But suppose Black to have done so, and that White then plays P—R5 to capture the B, Black would bring his R to K4 and (as the P cannot capture R without loss of Q) the Q must retire, whereupon R × RP, and being three Ps ahead, with a safe position, Black would easily win.

White.

28. P—R5

Black.

R—K4

29. B × P ch. This is what Black overlooked, and is why K—Kt2 was better at his twenty-seventh move.

R × B

If he took with K, White would play 30. P × R dis ch, and would win speedily. If K went to R sq, 30. Q—B6 mate. If K went to Kt2, 30. P—R6 ch would lead to one of the two previous variations. Of course, the Black B may not take, as doing so would put his K into check.

30. Q—Q8 ch

R—KB sq

31. Q × R. All this was planned before White sacrificed his B.

K × Q

32. P × R dis ch

K—Kt2

A mistake. He should have gone to K2, where he would have more liberty, and might help to defend the Q side Ps.

33. P × B

P × KP

It would be dangerous to let this P move on to K6; as it would do, if K took P.

34. P × P

K × P

35. K—R2

P—K5

36. R—R3 ch. This at least draws the game; for White, if he saw nothing better, could give perpetual check by checking with this R alternately on KR3 and KKt3, as Black would lose the game if he gave up his Q to stop the checks (by interposing her).

K—Kt3

37. R—Kt3 ch

K—R2

White.

38. R—B7 ch

39. R—B6 ch. These checks are not a waste of time.

Black.

K—R3

K—R4

Suppose Black had played K—R2 here, White would have played R (B6)—Kt6 ; then R (Kt6)—Kt4, and would then be able to checkmate (or gain Q for R). Try for yourself how this is so, and why K—R4 obviates it.

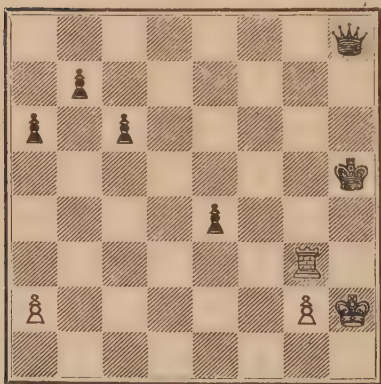
40. R—B8

Q—Q5

41. R—KR8 ch

Q × R

Black.



Position after
Black's 41st
Move.

White.

42. R—KR3 ch

K—Kt5

Going to support his Pawn.

43. R × Q. The play of the Rs has been very fine, and should be carefully studied. Try any variations that may occur to you. Though White has done well, the game is not yet won.

White.

Black.

43.

K—B5

44. R—KB8 ch

K—K6

45. K—Kt3. The K must help the R ; but he should go to Kt sq. His move delays the advance of his KtP.

P—B4

46. R—QKt8. If the K were at Kt sq, the KtP might have gone on safely—as it could not be stopped ; while the R could always capture a Black P that advanced to queen. Try this for yourself in different ways.

P—Kt4

47. R—Kt6

P—B5

48. R × RP

P—B6

49. R—QB6

K—Q7

50. K—B4

P—K6

51. R—Q6 ch. Here White might win by 51. R × P, K × R ; 52. K × P, K—Kt7 ; 53. P—Kt4, K × P ; 54. P—Kt5, &c. ; for, if both Ps go on, White queens with a check (Black P being on Kt7), the rest being “book-work” (p. 88) ; but such things are easily overlooked.

51.

K—K7

52. P—Kt4

K—B7

53. R—KR6

P—K7

54. R—R2 ch

K—B8

You will now see the reason why White brought his R round to the KR file ; he could not otherwise have coped with both the advanced Black Ps. (See p. 91 for a similar win, R. v. Kt.)

55. K—B3 ! Black may now take a Q or R or B in exchange for his P—on penalty of being mated by R—R sq.

White.

55.

56. K—K₃

Black.

P—K8 bec Kt ch

Kt—Kt7 ch

His game is hopeless, but this move enables White to finish it more speedily.

57. R × Kt, decisive ; saving time. The shortest way of winning is the best.

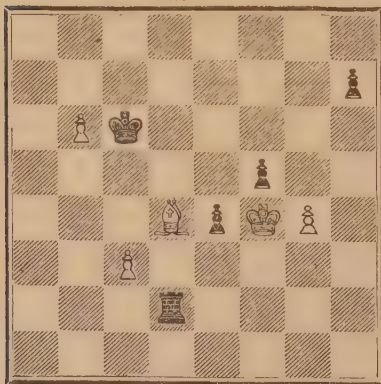
K × R

58. P—Kt5. White's Pawn goes tranquilly on, while the Black Ps are easily stopped by the K ; but if White had moved his K at 57, Black might have prolonged the fight—though he could not alter its issue. The loser, in this well-sustained contest, was Horwitz, the composer of a celebrated series of End-Games.

4.

Here Black wins by giving up his R for the B. You will find he could not win in any other

Black.



White.

Black moves.

way, the White K and B being well placed for stopping the Ps.

White.

1.

2. P × R

Black.

R × B!

P—K6!

Plainly K must take this P at once, as if he went to B3, the BP would advance one square to support its fellow.

3. K × KP

P × P

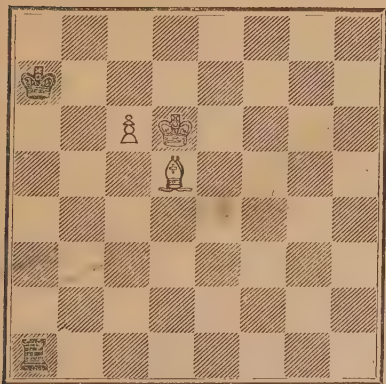
4. K—K4

P—R4

Now the game is won. The White K dares not take the RP; while the Black K easily captures the isolated White Ps, and then comes down to force a way for his own Pawns to their last rank.

5.

Black.



White moves.

White.

White has the move; he can only win by queening

the P. If Black had the move, as he could not hope to win, he would draw by at once moving R to R₃ and taking P next move.

White.

1. P—B₇

2. B—B₆

3. K—K₆

4. K—B₇, not to B₆, else Black would draw by R—K sq; for if the B took R, the Black K would move to K_{t2} and afterwards take the P.

4.

5. K—K_{t7}

6. K—R₇ and wins, as the R cannot check again without being lost, and there is no way to prevent the P queening.

Black.

R—QB₈

R—Q₈ ch

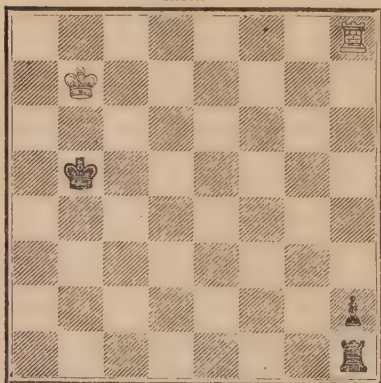
R—K₈ ch

R—KB₈ ch

R—KK_{t8} ch

6.

Black.



White moves.

White.

Black, without the move, wins

White.
1. R—R7

Black.
K—B4

threatening 2. R—QKt8 ch, and 3.
P = Q.

2. K—B7

K—Q4

3. K—Q7

K—K4

4. K—K7

K—B4

5. K—B7

K—Kt5

6. R—Kt7 ch (a)

K—B6

7. R—R7

R—KB8

threatening K—K7 dis ch and then to queen
the P.

8. R × P

K—Kt6 dis ch

The White R is now lost, and the game.

(a) It might seem as if 6. K—Kt8 was better;
but then Black would play 6. K—Kt6
(threatening R—KKt8); suppose 7. R—
KKt7 ch, K—B5; 8. R—KB7 ch, K—K4; 9.
R—K2 ch, K—Q3; if now 10. R—KKt7, R—
KKt8 pins the White R; if 10. R—KR7, R—
KKt8 ch, easily winning in either case.

(A composition by M. Troitzky, from "La
Stratégie.")

7.

A win by Deschapelles (mentioned on page 22).
His opponent was playing with eight extra Ps
instead of a Q.

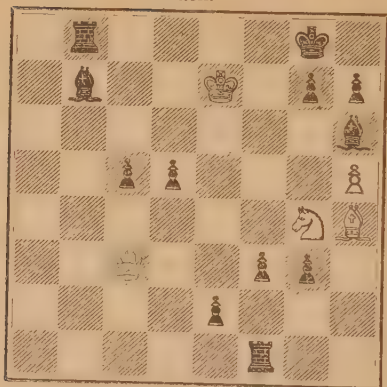
1. Kt × B ch

P × Kt (a)

2. Q—R8 ch!

K × Q

Black.



White moves.

White.

White.

3. K—B7
4. K × R
5. B—B6 mate.

Black.

- R—KB sq ch
P = Q

- (a) 1. K—R sq; 2. Kt—B7ch, K—Kt sq;
3. Q × KtP ch!, K × Q; 4. B—B6 ch, K—
Kt sq; 5. Kt—R6 mate.

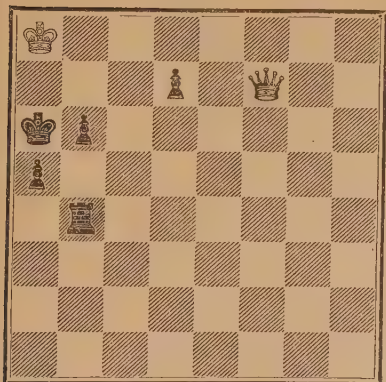
8.

A position from Horwitz and Kling's "Chess Studies and End-Games." White move and win. Notice White's "waiting moves" and the neatness of the process.

1. Q—B sq ch
2. Q—QB4

- R—Kt4 (best)
P—R5 (best)

Black.



White moves.

White.

White.

3. Q × P ch

4. Q—QB4 ch

5. Q—Q3

6. K—Kt8

7. K—R8

8. K—Kt8

9. Q—QR3 mate.

Black.

R—R4

R—Kt4 (a)

P—Q3

P—Q4

P—Q5

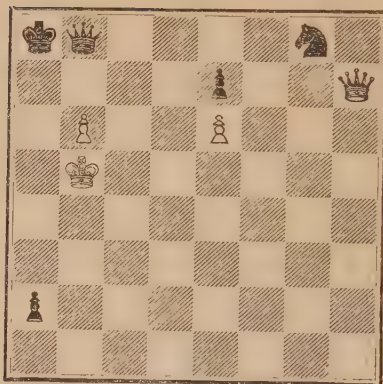
K—R4

(a) If 4. . . . P—Kt4; 5. Q—B7, and mates next move.

9.

From the same source. The authors say, "The moves of the Q are in the finest style of play, and a single false check would lead to a drawn, or perhaps lost, game."

Black.



White moves.

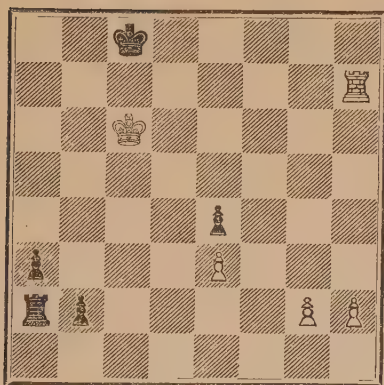
White.

- White.
1. Q—K₄ ch
 2. Q—QR₄ ch
 3. Q—KB₄ ch
 4. Q—B₈ ch
 5. Q—B₃ ch
 6. Q—QR₃ ch
 7. Q—KKt₃ ch
 8. Q × Kt ch
 9. Q—Kt₂ ch
 10. Q × P ch
 11. Q—R₂ ch
 12. Q—R₈ ch
 13. Q—QR sq ch
 14. Q—R₆ mate.

- Black.
- Q—Kt₂
 - K—Kt sq
 - K—R sq
 - Q—Kt sq
 - Q—Kt₂
 - K—Kt sq
 - K—R sq
 - Q—Kt sq
 - Q—Kt₂
 - K—Kt sq
 - K—R sq
 - Q—Kt sq
 - K—Kt₂

10.

Black.



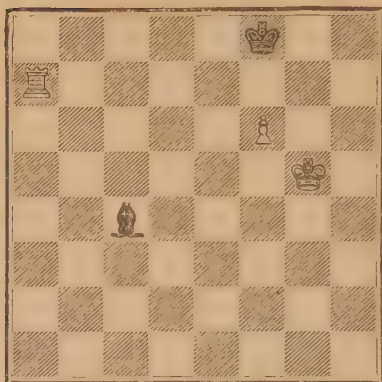
Black moves.

White.

Black with move wins. Evidently he must move the K. It *looks* as if K—Kt sq, and come down the R file to the Ps, would do. But it only draws: 1. K—Kt sq; 2. R—R8 ch, K—R2; 3. R—R7 ch, K—R3; 4. R—KR8, K—R4; 5. K—B5 (threatening to mate with R) and Black can do nothing. The right way is 1. K—Q sq! 2. K—Q6, K—K sq; 3. K—K6, K—B sq; 4. K—B6, K—Kt sq; the winning move, for White has nothing better than 5. R—QKt7, to which Black answers R—R8; then 6. R—Kt8 ch, K—R2; 7. R—Kt7 ch, K—R3; 8. R—Kt8, R—KB8 ch; winning easily, after queening the P,

II.

Black.

Black or White
moves.

White.

A Bishop often draws against R and P, if the Bp's K is favourably placed, and the P on any file other than a Kt's. In the position given, the game is drawn, either having the move. Black must play his B, so as to prevent White K resting at K6 or Kt6. Suppose White to begin with 1. P—B7, Black must not play B × P (else 2. K—B6 wins, after 2. . . . B—R4; 3. R—R8 ch, B—K sq; 4. R Kt8, K—Kt sq); but K—Kt2, and afterwards take the P.

If 1. R—R4, B—B8 would lose by 2. R—KB4, B—Q6; 3. P—B7 (White K soon getting to KB6, or KKt7); Black must play 1. . . . B—Q6, and dodge the R.

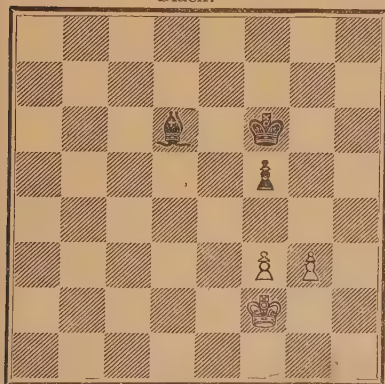
Now shift each man* on diagram one file to the

* But put the B at its K4.

right, and White wins thus; 1. P—Kt7, K—R2 (best), (if B × P; 2. K—Kt6 wins, as shown); 2. R—KB7, B × P(a); 3. K—Kt5, K—R sq; 4. K—Kt6 wins; or (a) 2. . . . B—B6*; 3. P bec Q ch, K × Q; 4. K—Kt6 wins, for if (e.g.) . . . B—Q5, 5. R—Q7 wins the B or mates. (WALKER.)

12.

Black.



White moves.

White.

Here B and P can only draw against two Ps.

White.

Black.

1. K—Kt2

K—K4

(If 1. . . . K—Kt4; 2. K—R3!)

2. K—R3

K—Q5

3. P—B4

K—K6

(If 3. . . . B × P; 4. P × B draws; e.g. 4 . . . K—K5; 5. K—Kt2, K × P; 6. K—B2.

* Or 2. . . . B—Q5; 3. (as text); 4. K—Kt6, B—Kt8; 5. R—B sq, B—R7; 6. R—B2, B—Kt6; 7. R—KKt2, B—Q3; 8. R—Q2, B—K2; 9. R—QB2, wins.

White.

Black.

4. P—Kt4, drawing by securing the Black P.

Were the KtP shifted to K3, Black would win easily, *e.g.* :—

1. K—K2

K—K3

2. K—Q3

B—B2

If Black incautiously played 2. . . . K—Q4, White would draw by 3. P—K4 ch.

3. K—K2

K—Q3

4. K—Q3

K—B4!

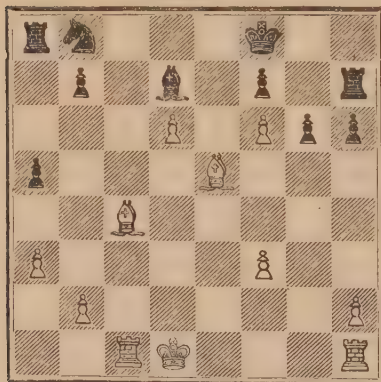
5. K—B3

B—R4 ch

and soon wins, by pushing the White K away from the Pawns. (WALKER.)

13.

Black.



White moves.

White.

From a correspondence game won by Alapin ; a good specimen of forcing P to Q by a sacrifice.

White.

Black.

1. B—Kt5, taking advantage of the good position of his advanced KBP. (If B × B;
2. R—B8, mate.)

1.

Kt—B3

2. R—K sq, to control the open K file.

2.

R—R sq

3. B × Kt

B × B

meaning to return with B to Q2, but White prevents it.

4. R × B!

P × R

5. P—Q7

R—Q sq

6. B—Q6 ch!

K—Kt sq.

7. R—K7. If he here played R—K8 ch, Black would reply by K—R2, and White could not afford to change Rs.

7.

P—Kt4

If he played R—R sq, then 8. R—K8 ch, K—R2; 9. R × R (QR8), R × R; 10. B—B7, and Black must give up the R for the P (the same, if 7. R—KB sq).

8. K—B2, bringing up all his forces to the scene of action. Black cannot improve his position.

8.

K—R2

9. K—B3

K—Kt3

10. K—B4

K × P

11. K—B5

P—R4

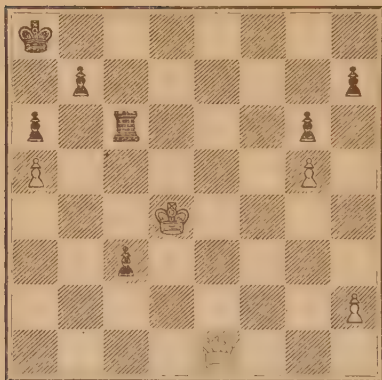
12. K × P

Resigns

Such a sacrifice as that of his K side Ps is his only way to stave off 13. P—Kt4, P × P; 14. P × P, and this P simply goes on to Kt8 bec Q; then R × Q; B × R, R × B; R—K8 wins easily.

14.

Black.



White moves.

White.

White with move wins by a most instructive process. White = J. H. Blackburne.

- White.
 1. Q—K8 ch
 2. Q × R!
 3. K × P

- Black.
 K—R2
 P × Q
 K—Kt2

To advance the P, is simply to lose it.

- | | |
|----------|--------|
| 4. K—B4 | K—B sq |
| 5. K—B5 | K—B2 |
| 6. P—R3! | K—Kt2 |

If 6. . . . K—Q2; then 7. K—Kt6.

- | | |
|----------|------|
| 7. K—Q6 | P—B4 |
| 8. K × P | K—B2 |

9. P—R4. Here is seen the effect of White's sixth move. He has now a "reserve move"; a

sort of waiting-move, by which he forces Black to give up "the opposition." Deduce that, in Endings, an unmoved P is often an advantage, from its power of moving one or two squares at choice.

White.

9.

10. K—Q6

11. K—K7, and after the exchanges White

will queen his KRP, and control the Black QR8. If Black's QKtP could once get to its third square, his K and R might support each other against the Q; and the advanced BP might be held; hence White's second move, separating the Ps—the only way to win.

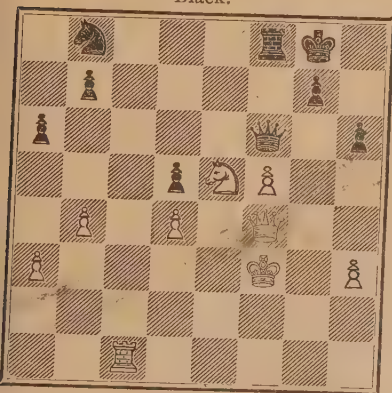
Black.

K—Kt2

K—Kt sq

15.

Black.



White moves.

White.

From a game won by Philidor (Walker's "Chess Studies," No. 252).

White.

Black.

1. Kt—Kt6, good, on principle, to plant a Kt among the enemy. Here, it prevents Q × BP, by threat 2. Kt—K7 ch.

1.	R—K sq
2. Q—K5!	Q × Q

If 2. R × Q? then 3. R—B8 ch, R—K sq; 4. R × R ch, Q—B sq; 5. R × Q ch, K—R2; 6. R—R8 mate.

3. P × Q, getting a passed P.	
3.	Kt—B3
4. K—B4	K—B2
5. R—Q sq	P—Q5
6. P—KR4	R—Q sq
7. K—K4	P—Kt4
8. P—R5	P—R4
9. R—QB sq	P—Q6

thinking White cannot take the Kt, on account of the Pawn queening—but White has allowed for this!

10. R × Kt!	P—Q7
11. R—B7 ch	K—Kt sq
12. P—B6, threatening R × P mate.	
12.	P × P
13. P × P	R—Q5 ch

14. K—K5, he must not take the R on account of P = Q ch; Black tries to draw by perpetual check; but White amusingly frustrates this.

14.	R—Q4 ch
15. K—B4	R—Q5 ch
16. K—Kt3	R—Kt5 ch

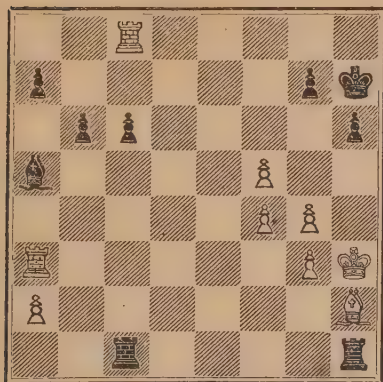
White.

Black.

17. K—R₃, Black resigns, for White can safely take R if it checks again; and can then give mate after Black has made a useless Queen; or, 17. . . . R × Kt; 18. P × R, P = Q; 19. R—B 8 ch, &c.

16.

Black.



White moves.

White.

Ending of fifth game in the correspondence match, Edinburgh v. London, 1824-8 (White = Edinburgh).

1. R—K₃

R—B₇

White are playing for mate through doubling Rs on the eighth rank; against this, Black take measures by driving the K out in front of the R.

2. P—Kt₅, the only move; but it wins.

2. . . .

R (R₈) × B ch

3. K—Kt₄

P—R₄ ch

White.

Black.

4. K—B3

R (R7)—B7 ch .

5. K—K4

P—Kt3

To avoid 6. P—Kt6 ch, and 7. R—KR8 mate.

6. R—B7 ch

K—Kt sq

7. K—K5, they want to bring the K to the front, before Black can stop it by R—B4.

7.

R—B4 ch

8. K—B6

R × P ch

9. K × P

R—B sq

10. R—Kt7 ch, not K × P, else the distant Black R would get command of KR file after checking. White must give the adverse Rs no inlet.

10.

K—R sq

11. K—R6, to prevent Black forcing exchange of Rs by R—KKt sq.

11.

B—Kt5

12. R—K6, threatens 13. R—R7 ch, and 14. R—Kt6 mate.

12.

R—B4

13. R—R7 ch, not 13. R(K6)—Kt6, because of B—B sq, pinning a Rook.

13.

K—Kt sq

14. R—Kt6 ch

K—B sq

15. R × BP

R—B4

16. R—B6 ch, they must not exchange, as Black might then be too strong.

16.

K—K sq

If K—Kt sq ; 17. R—KKt7 ch, and 18. R—B8 mate.

17. P—Kt6

R—B6

18. P—Kt4, to keep Black Rs from getting command of KKt file. If 18. P × P ; 19. P—Kt7, &c.

White.

Black.

18.

B—B sq ch

19. R × B ch

K × R

20. P—Kt7 ch

K—B2

21. R—R8

R—B3 ch

22. K—R7, and Black resign; because, if 22.

.... R—Kt3; White play 23. R—KB8 ch, and

24. K × R, easily winning.

17.

A useful Ending (by Ponziani). White K at Q2, R at QB sq, P at KR4; Black K at QKt7, Ps at QR7, KKt3, KR4.

Black, with move, draw; 1. ∴ ∴ ∴ P = Q! 2. R × Q, K × R; and when the White K takes RP, Black K (which has followed him) will occupy Black's KB3 and draw (Chap. VII. § 7). White, with move, win by 1. R—QR sq! K × R; 2. K—B2, forcing the KtP to advance; and the White Q will give mate, from KKt7, just after Black queens his RP.

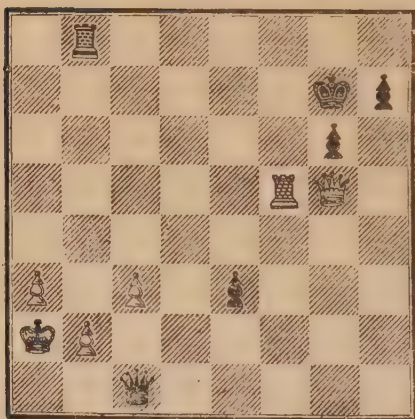
18.

From actual play; White K at KB2, Q at KB6, R at K2, Kt at KB5, Ps at KB3, KKt4, KR2; Black K at KR2, Q at Q4, R at Q2, Kt at KKt3, Ps at KR3, KKt4.

White move and win; 1. R—K7 ch, R × R (if 1. Kt × R; 2. Q × RP ch, &c.); 2. Q × Kt ch, K × Q; 3. Kt × R ch, easily winning. If 2. K—R sq; (not 3 Kt × R, else the Q will check at Q7 and draw, but) 3. Q × RP ch, R—KR2; 4. Q—B8 ch, Q—Kt sq; 5. Q—B6 ch, R—Kt2; 6. Q × R ch, Q × Q; 7. Kt × Q, K × Kt; 8. K—K3, easily winning.

19.

Black.



White
to mate
in seven
moves.

White.

1. Q—K7 ch, K—R3 (best); 2. Q—R4 ch, K—Kt2; 3. Q—Q4 ch, K—R3 (a); 4. Q—KB4 ch, K—Kt2; 5. Q—K5 ch, K—R3; 6. R—R5 ch, P×R; 7. Q—B6.

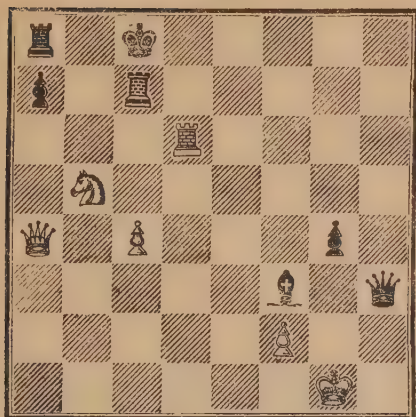
(a) 3. K—Kt sq; 4. Q—Q5 ch, K—Kt2; 5. Q—K5 ch, K—Kt sq; 6. Q×R ch, K—Kt2; 7. Q—KB8. (By Lolli.)

After 1. K—R sq; would come 2. R—B8 ch, and mate next move.

An "old-fashioned" problem, but very pretty, and really instructive; the "modern" problem shining most in the former quality.

20.

Black.



White
to mate
in eight
moves.

White.

1. Kt $\times$ P ch, K—Kt sq (a); 2. Q—Kt5 ch, B—Kt2 (b); 3. R—Q8 ch, K $\times$ Kt (c); 4. Q—QR5 ch, B—R3; 5. Q $\times$ R ch, B—Kt2; 6. Q—R5 ch, B—R3; 7. R—Q7 ch, K—Kt sq; 8. Q—B7.

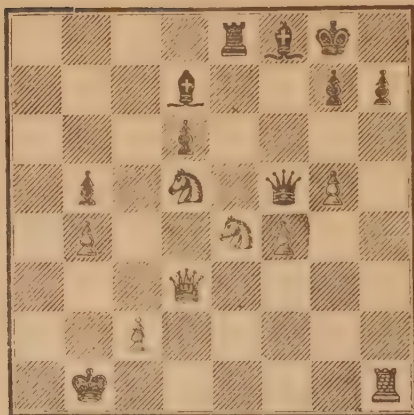
(a) 1. QR $\times$ Kt; 2. Q—K8 ch, K—Kt2; 3. R—QKt6 ch, K $\times$ R; 4. Q—Kt5.

(b) 2. R—QKt2; 3. R—Q8 ch, K—B2 (best); 4. R—Q7 ch, K—Kt sq; 5. Q—K5 ch, K $\times$ Kt; 6. Q—QR5 ch, K—Kt sq; 7. R—Q8.

(c) 3. R—B sq; 4. R $\times$ R ch, K $\times$ Kt; 5. Q—QR5 ch, B—R3; 6. Q—QB5 ch, K—Kt2; 7. Q—B7. (By Brede.)

21.

Black.

White
to play.

White.

1. Kt(K4) - B6 ch, P × Kt; 2. Kt × P ch, K-B2 (best); 3. R × P ch, B-Kt2(a); 4. R × B ch, K × R; 5. Kt × R ch, K-B sq; 6. Q × Q ch, B × Q; 7. Kt × P, wins. (a) 3. . . . K-K3; 4. Q × Q ch, K × Q; 5. Kt × R, B × Kt; 6. R-R8, wins.

(Win, Anderssen v. Paulsen, Vienna, 1873.)

22.

Set White K at Q5, R at Kt3, Ps at QR2, QB3; Black K at KB4, B at Q8, Ps at QR4, Kt7.

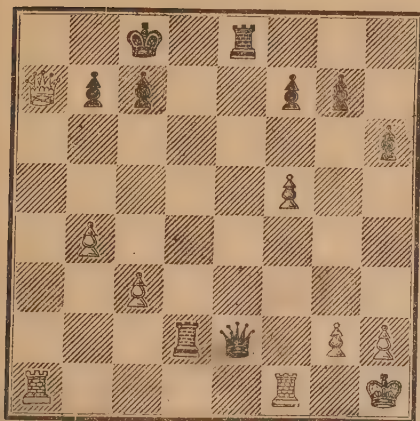
White to play and win:—1. K-Q6, B-B6 (a); 2. R × B ch, K-Kt5; 3. R-B8, and 4. R-Kt8 ch.

(a) 1. . . . K—K5; 2. R × P, K—Q6; 3. R—Kt5, P—R5; 4. R—QB5, &c.

1. K—Q4 only draws, B—B6; 2. K—K3 (not 2. R × B ch, K—Kt5; 3. R—B8, P = Q ch), B—B3; 3. P—B4, P—R5; &c.

23.

Black.



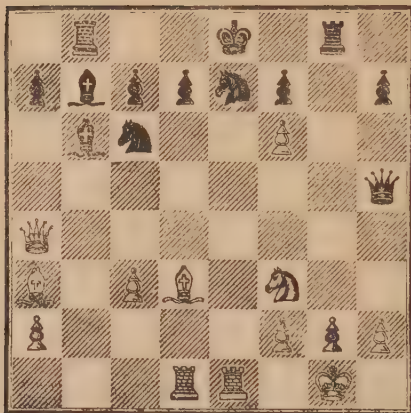
White
to play.

White.

1. Q—R8 ch? K—Q2; 2. Q × P, R (K sq)—K5;
3. R—KKt sq, R—R5; 4. R (R sq)—KBsq, Q—
K4; 5. P—R3, R × P ch; 6. P × R, R—KR7, mate.
(Win, Anderssen v. Fleissig, Vienna, 1873.)

24.

Black.



Black to
play.

White.

1. Q × Kt; 2. R × Kt ch, Kt × R (a); 3. Q × QP ch, K × Q; 4. B—KB5 ch, K—K sq; 5. B—Q7 ch, K moves; 6. B × Kt mate.

(a) 2. K—Q sq; 3. R × QP ch, K—B sq (3. K × R; 4. B—KB5 ch, K—K sq; 5. B—Q7 ch &c.); 4. R—Q8 ch, Kt × R; 5. Q—Q7 chl, K × Q; 6. B—KB5 ch, K moves; 7. B—Q7, mate.

(Win, Anderssen *v.* Dufresne, 1852.)

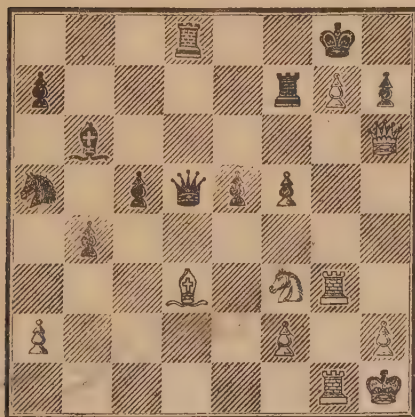
25.

Set White K at QKt6, P at QB6; Black K at QR8, R at Q4.

White to play and win:—1. P—B7, R—Q3 ch (if 1. R—Q7; then 2. P=Q, and White K, in reply to checks, works down to QB3); 2. K—Kt5, R—Q4 ch; 3. K—Kt4, R—Q5 ch; 4. K—Kt3, R—Q6 ch; 5. K—B2, R—Q5 (hoping for 6. P=Q, R—B5 ch; 7. Q×R, stalemate); 6. P=R (threatens mate on QR file), R—QR5; 7. K—Kt3, wins, mating with R on first rank, or capturing R.

26.

Black.



Black
to play.

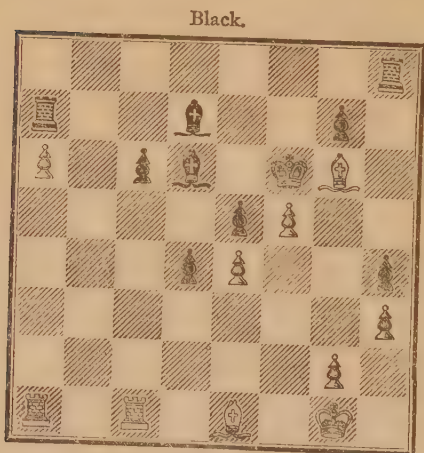
White.

1. Q—Q3; 2. Q×P ch! K×Q; 3. P—B6 ch, K—Kt sq; 4. B—R7 ch, K×B; 5. R—R3 ch, K—Kt sq; 6. R—R8, mate.

(Win, Anderssen *v.* Zukertort, 1869.).

27.

In this position (from Game 468 in Walker's "Chess Studies"), W. Lewis, the chess-writer, was the winner.



White.

White.	Black.
1. R(B sq)—Kt sq	P—B4

Black might have played 1. K—K2; then, if 2. R—Kt7, KR—QR sq; 3. B×P ch, K—B sq; 4. R×R, R×R; followed by B—B sq, winning the QRP, with chances of winning by his two passed Ps.

White.

Black.

2. R—Kt7

R × R

3. P × R

K—K2

Black's K was in great peril; *e.g.*; 3. P—Q6; 4. R—R8, R—R3 (evidently if R—QKt sq; 5. B × P mate); 5. P bec. Q, B × Q; 6. R × B with a piece ahead.

4. R—R8

B—Kt sq

5. B × P ch

K—Q3

For, if R × B; 6. R × B, and the P would queen.

6. B—B7

K—B2

7. B—KKt3

B—B3

If Black, incautiously, at once took P with K, then 8. B—Q5 ch, and Black would lose at least the exchange; *e.g.* 8. B—B3; 9. B × B ch, K × B; 10. B × P, B × B; 11. R × R.

8. B × P ch

K × P

9. R × B ch (forced)

R × R

10. B × R

K × B

11. P—K5

B—Kt4

12. P—B6. If P—K6, then P—B5! and the Black Ps would force their way on (helped by the temporary block of the White B); *e.g.* 13 K—B sq (if P—K7, or B—R5, still P—B6; followed by P—Q6, winning), P—B6 ch; 14. K—K sq, P—Q6; 15. P—K7, P—Q7 ch; 16. K—Q sq, B—R5 ch, and the P queens.

12.

P × P

13. P × P

K—B2

Else the P will queen at once, as a trial will show.

White.

Black.

14. B—K6. He might play B—Q5, followed by P—B7, (to detain Black K), but it only leads to a draw.

14. K—Q3

15. B—B5 P—B5

16. P—Kt4 P—B6

17. K—B2 P—Q6

18. K—K sq? This loses; he might draw by

18. K—K3! P—Q7; 19. B—B2, K—K3; &c.

18. P—Q7 ch

19. K—Q sq B—B3

If 19. B—R5 ch; then 20. B—B2, and Black would do no good by exchanging.

20. B—Q3 K—K3!

21. P—Kt5 B—Q4!

22. P—R4 K—K4

23. P—R5 K—Q5

and wins; try 24. P moves, K $\times$ B; or 24. B—B5, B—B6 ch, &c; or 24 K—B2, B—Kt6 ch; &c.

28.

From a game (Charousek *v.* Caro, Berlin Tournament, 1897), showing how difficult it is to avoid oversights even in play free of wide complications.

Set White K at K6, Ps at QR2, QKt4, QB7; Black K at K sq, B at QB sq, P at QR2; White to move.

White has an absolute win; but he weakly played, 1. P—R4? Black now, by 1. B—Kt2, had an absolute draw; plainly White K can do no good; so, 2. P—Kt5, P—R3!; 3. P—Kt6, P—R4; 4. K—B5, K—Q2; 5. K—Kt5, K—Q3; 6. K $\times$ P, K—B4; and White (after giving up the

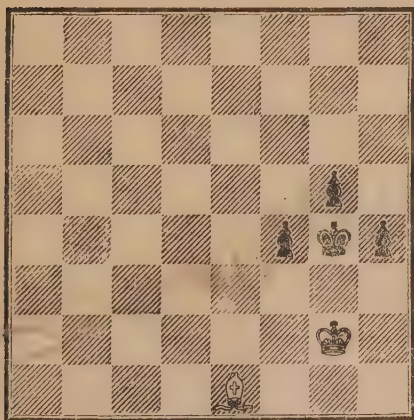
2 Ps) is stalemated; but Black, by a weak move, counterbalanced White's weak one, and play actually was 1. . . . K-B2?; 2. P-Kt5, K-K sq; 3. P-R5, B-Kt2; 4. P-R6, B-B sq; 5. P-Kt6, P×P; 6. P-R7 wins.

White's right course was 1. K-B6 (shutting off Black B from Kt2), to keep K there, and advance the Ps, winning easily. Black must give up the B at last for KtP.

29.

Here Black can force a win; but the play is none too simple.

Black.



Black
to move.

White.

1. . . . , P-B6 ch; 2. K-B2 (a) (b), P-R6; 3. K-Kt sq, K-B5; 4. B-Q2 ch, K-B4; 5. B-K sq,

K—K5; 6. B—Kt3, K—K6; 7. K—B sq, P—Kt5;
 8. K—Kt sq (c), K—K7; 9. B—R4, P—R7 ch; 10.
 K × P, P—B7; 11. B × P, K × B; 12. K—R sq,
 K—Kt6, wins.

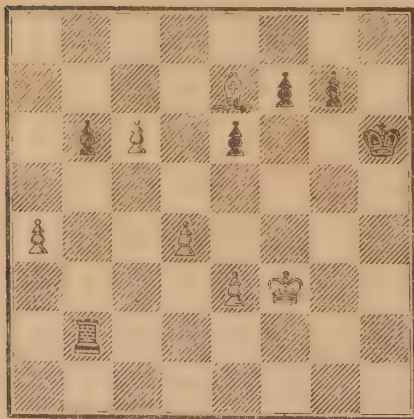
(a) 2. K—R2, K—B4; 3. B—Q2, P—Kt5; 4. B—
 K sq, P—R6; 5. K—Kt3, K—K5; 6. B—B2,
 K—Q6; 7. B—Kt6, K—K7; 8. B—Kt sq, P—B7;
 9. B × P, P—R7, wins.

(b) 2. K—B sq, K—B4 (2. K—R6; 3. K—
 B2, P—Kt5, 4. B—Kt4, draws); as in text.

(c) 8. B—Q6, P—B7; 9. B—B5 ch, K—B6;
 10. B × P, P—R7, wins.

30.

Black.



Black
to move.

White.

A player should always be on the look-out for
 the possibility of advancing a passed pawn to

the queening square by a sacrifice or some unexpected move. Here White, without move, wins:—

White.

1.
2. B—B5!
3. P—Q5!
4. P—B7, wins.

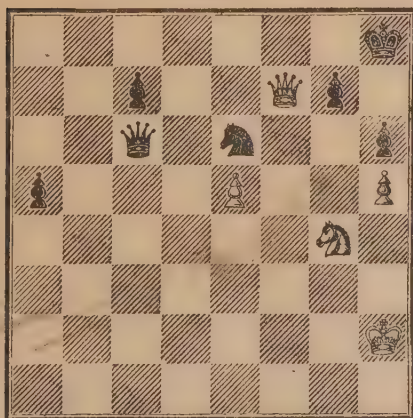
Black.

- R—QB7
P × B
R—QKt7

31.

From the 1st game of the Anderssen—Morphy match, 1858.

Black.



White
to move.

White.

Black's policy is to change off forces, and win

by his extra Ps. White (Morphy) makes a bold attempt to get a draw, by

White.	Black.
50. Kt—B6	P × Kt
51. Q × BP ch	K—Kt sq
52. Q—Kt6 ch	K—B sq
53. Q × P ch	K—K sq
54. Q—Kt6 ch	K—Q2
55. P—R6	Q—Q4

56. P—R7. The following variations are instructive: (A) 56. Q—R5, Q—Q7 ch; 57. K—R sq (or 57. K—R3, Kt—B5 ch; wins Q; or 57. K—Kt file, Q—Kt4 ch; forcing exchange of Qs), Q—B8 ch; 58. K—R2, Q—KB5 ch; 59. K—R sq (59. K—R3, Kt—Kt4 ch; 60. K—Kt2, Q × P; &c.), Kt—Kt4; 60. Q—Kt6 (60. P—R7, Q—K5 ch; wins R P), Q—KB8 ch; 61. K—R2, Kt—B6 ch; 62. K—Kt3; Q—KKt8 ch; &c. (B) 56. Q—B7 ch, K—B3; 57. P—R7, Q × P ch; 58. K—Kt2, Kt—Kt4; and give up Kt for P.—any checks by White Q being soon exhausted; Black must not let White Q reach KKt8 *with a check*, while the P is at R7.

56.	Q × P ch
57. K—Kt sq	Kt—Kt4
58. P = Q	Q × Q
59. Q × Kt	Q—Q5 ch.

The ensuing play should be carefully studied. The beginner, with Black's forces, would often secure no more than a draw. White's aim is to get off by perpetual check. Black's play is to bring on his Ps safely, to use them and his Q

as covers from checks, and to look out for chances to change off Qs.

White.

Black.

60. K—B sq

P—R5

61. Q—B5 ch

K—B3

62. Q—QB8

K—Kt4!

For, if White took P, Black, by Q—QB5 ch, would exchange Qs and win with the RP.

63. K—K sq

P—B4

Or 63. Q—Kt7 ch, Q—Kt3; 64. Q—B5 ch, P—B4; &c.

64. Q—Kt7 ch

K—B5

65. Q—KB7 ch

K—B6

66. Q—B3 ch

Q—Q6

67. Q—KB6 ch

K—Kt6

68. Q—QKt6 ch

K—B7!

Kindly permitting 69. Q × P ch, Q—B6 ch! &c.

69. Q—R7

Q—QB6 ch

70. K—K2

P—R6

71. Q—R4 ch

K—Kt7

72. Q—QKt5 ch

Q—Kt6

and White resigns.

32.

A lesson in management of Q against strong advanced Ps.

White, without move, wins; he aims to pick up the Q side Ps, while adverse K is at KKt8 (blocking his P).

1. P—B6 ch; 2. K—R sq (must), K—R6; 3. Q—K3 ch, K—R7 (if to R5, 4. Q—Q4 ch, wins, for if 4. K—R6; then 5. Q × P ch. &c.; and if

whereupon White finishes as shown on page 88.

Black may vary a little; *e.g.* 1. K—R6; 2. K—R sq! K—R7; 3. Q—R4ch, K—Kt8; 4. Q × P, &c, but he does no better.

Note the Q's mobility, this sort of thing may seem tedious, but it wins games; which, after all, is what we aim at.

33.

Win by a stratagem.

Set White K at QB5, B at KB4, P at QR3; Black K at QR2, Ps at QR5, QKt4. White to move.

White would only draw by 1. K × P, as he could never queen the RP. His only chance is to transfer it to Kt file; and this he can do, owing to the confined position of Black K.

1. K—B6, K—R sq (*a*); 2. K—Kt6, P—Kt5; 3. P × P, easily winning.

(*a*) 1. K—R3; 2. B—Kt8, K—R4; 3. B—B7 ch, K—R3; 4. B—Kt6, P—Kt5; 5. P × P, and 6. P—Kt5, mate.

34.

From the 5th game of the great match, St. Amant *v.* Staunton, Paris, 1843. Staunton was Black.

White.

Black.

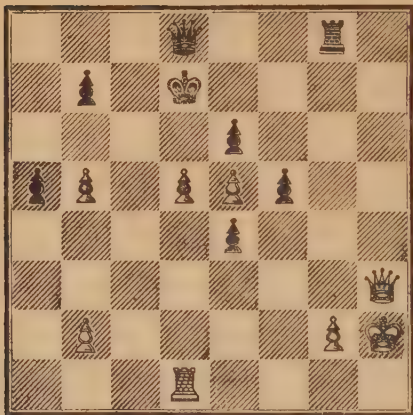
1.

K—B sq!

Fine play. Notice the result of the tempting 1. R—R sq (pinning Q). It would have been, 2. P × P ch, K—K2 (or K—B2; 3. P—Kt6 ch, K—B sq; 4. R × Q ch); 3. R × Q, R × Q ch; 4. P × R (getting a passed P), K × R; 5. P—R4,

15

Black.



Black
to play.

White.

K—K2; 6. P—R5, K × P; 7. P—R6, K—B2; 8. P—K6, and a P will queen. The Black K cannot stop both the Pawns.

White.

Black.

2. Q—QB3 ch

K—Kt sq

3. P—Q6

P—B5

4. Q—B5. Perhaps with some idea of P—Kt6, followed by Q—B7 ch, getting a strong passed P on B7; but there was no time for this. Safer was 4. Q—B7 ch, Q × Q; 5. P × Q ch, K × P; 6. R—Q4, with almost certain draw.

4.

P—K6

By this he threatens 5. Q—R5 ch; 6. Q—B7 ch, &c.

White.

Black.

5. Q—B2

Q—R5 ch

6. K—Kt sq

R—QB sq

7. Q—K2. He might vary by 7. P—Q7, R × Q; 8. P=Q ch, Q × Q; 9. R × Q ch, K—B2; 10. R—Q sq, R × QKtP, and the extra Ps will win.

7.

R—R sq

and White is quite helpless.

35.

B and advanced Ps against R.

Set White K at KKt8, B at QB8, Ps at QKt7, KKt7; Black K at QB2, R at KB8; White to move.

White wins; 1. K—R7, R—KR8 ch; 2. K—Kt6, R—KKt8 ch; 3. K—B7, R—KB8 ch; 4. B—B5! If now 4. R × B ch; 5. K—Kt6, R—B8; 6. QKtP=Q ch!, K × Q; 7. P=Q ch, and wins (Q v. R, see page 86); if 4. R—KKt8, then 5. B—Kt6; and, in reply to R's checks, K will come down board and attack him, only avoiding KKt file in so doing; and plainly the KKtP will soon queen.

36.

Set White K at QKt2, Ps at KB4, KR4; Black K at Q4, Ps at QR7, QKt3, KB2.

White with move wins:—1. P—R5, K—K3; 2. P—R6, K—B3; 3. P—B5, winning easily,

CHAPTER XIII.

PROBLEMS.

A CHESS problem is an idea, or combination of ideas, resulting in a checkmate in a fixed number of moves, this idea being expressed upon the board and carried out in agreement with certain conventional principles.

The restrictions under which the problem composer works are about as follows: —

The position with which he starts must be the possible (if not the probable) result of a game played by rule. Thus, a position with White Ps at QR₂, QR₃, and QKt₂, is inadmissible; the P at QR₃ could not have got there by any legal move.

There must be only one first move leading to mate in the given number of moves. If the problem can be solved by more than one first move (or in a less number of moves than that announced) it is worthless.

The first move (or “key”) should be one of the least obvious moves on the board, giving the enemy’s K and other forces greater apparent freedom, sacrificing or blocking a White piece or removing it to some square where it seems useless. Thus, such aggressive moves as a check or a

capture of a man are not, as a rule, considered good keys.

There must be no useless man in the position—that is, no man not required for the mate, unless that man is needed to prevent either a second solution or a “dual” in the after-play of White (who always has the first move).

There must not be for either player a second Q, or two Bps of one colour, or the like, in the original position, on pretence of such man being the result of a promoted Pawn.

Neither K must be in check at starting.

Castling, or (as White's first move) taking a Pawn in passing, is inadmissible. Looking at the position as a possible result of an actual game, the solver could not know whether K or R had not previously moved. An adjudicator, in actual play, if he detected a forced win by castling, could not give it as a won game, unless he assured himself by inquiry that castling was legally admissible. It is possible so to arrange the Black men that it could be proved that at Black's last move a Pawn was so played that White may now take it in passing; but such a key move (demanding a curious inquiry beneath the surface) is only fitted for a position marked “Puzzle” or “Christmas chess.”

The following features detract more or less from the excellence of a problem as a work of art:—

(1) Duals (*i.e.* choice of moves for White); in a three-move problem a “dual continuation” (choice of moves in reply to one of Black's first moves) is a greater blemish than a dual mate (in which White can mate by more than by one man or by one man on more than one square).

(2) Impurity of mate ; when any square round the Black K is, at the mate, governed by more than one White man, or is both governed by a White man and occupied by a Black one.

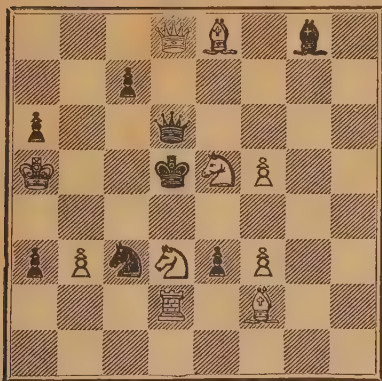
Conditional problems are those in which mate is given under certain announced restrictions.

Sui-mate (suicidal) problems are those in which White, instead of trying to mate Black, compels him to mate White, Black's only thought being how to avoid giving this mate. Many solvers find such problems much more difficult than the ordinary problem—there being a natural abhorrence from suicide.

We give a few specimens in each kind, that the reader may form some opinion of the skill, depth, and elegance shown in these works of art. As regards their practical use—*i.e.* whether the study of problems tends to improve your actual play over the board or not—there may be a difference of opinion. Generally speaking, the problem would never occur in actual play—that is, the loser would have resigned long before such a position was reached. And, no doubt, the study of end-games (compositions, or from actual play) is more profitable to the player. Still, the ideas underlying problems may, remaining in the mind, find from time to time a possible expression in real play. Problems teach us at least to calculate and to combine. No one, however utilitarian his thoughts, can fail to admire the profundity and skill shown in our specimens,

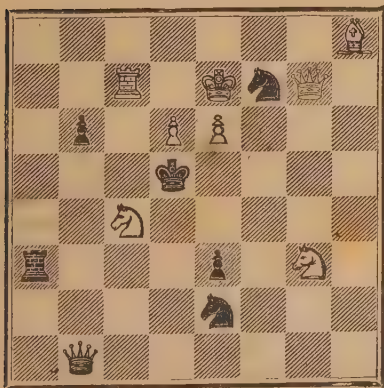
PROBLEMS IN TWO MOVES.

Black.



White.

Black.



White,

No. 1.

By J. POSPISIL.

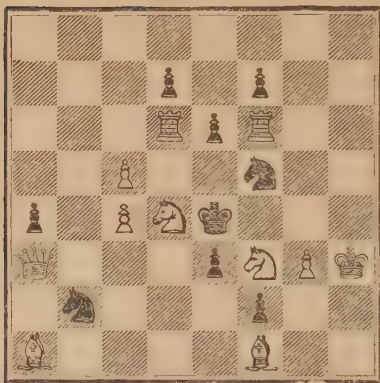
White to mate
in two Moves.

No. 2.

By S. LOYD.

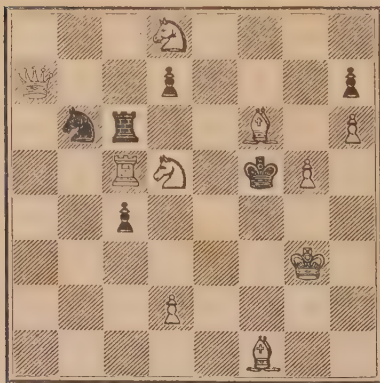
White to mate
in two Moves.

Black.



White.

Black.



White.

No. 3.

By E.

PRADIGNAT.

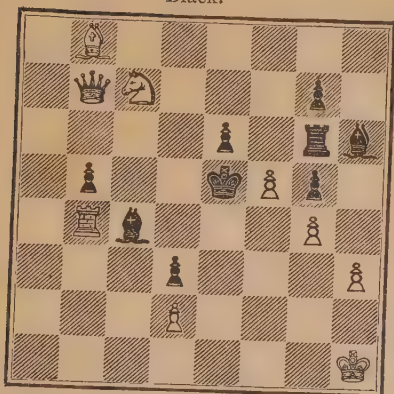
White to mate
in two Moves.

No. 4.

By Dr. GOLD.

White to mate
in two Moves.

Black.

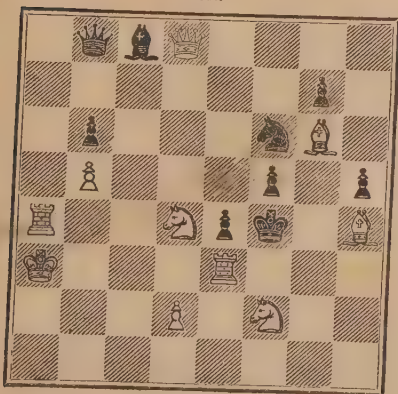


White.

Black.

No. 5.
By PH. KLETT.

White to mate
in two Moves.



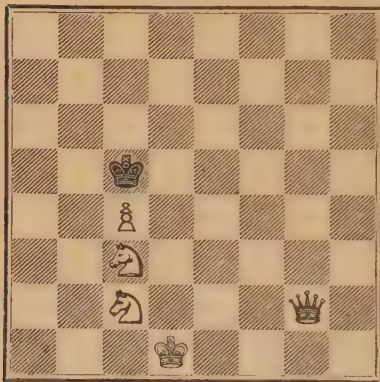
White.

No. 6.
By F. HEALEY.

White to mate
in two Moves.

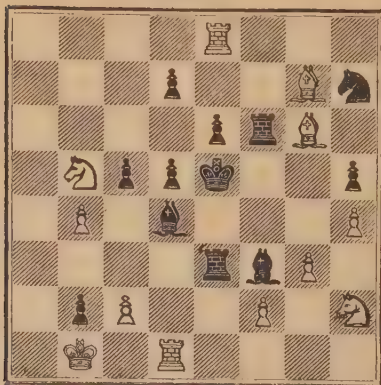
PROBLEMS IN THREE MOVES.

Black.



White.

Black.



White.

No. 7.

By Mrs. BAIRD.

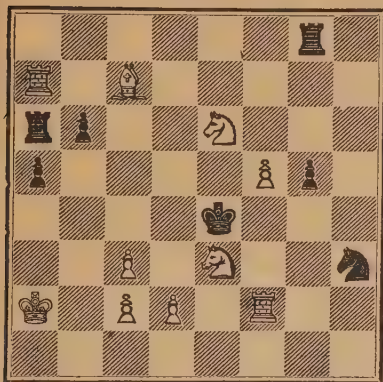
White to mate
in three Moves.

No. 8.

By PH. KLETT.

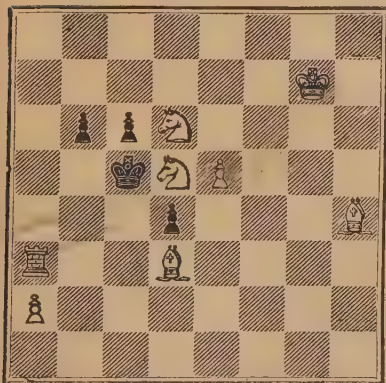
White to mate
in three Moves.

Black.



White.

Black.



White.

No. 9.

By R. ADAM.

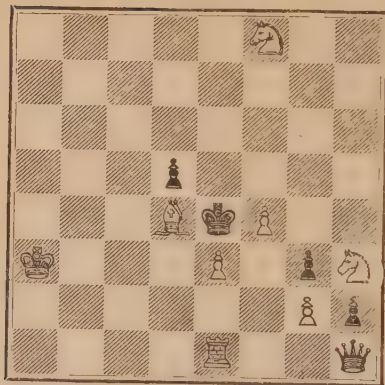
White to mate
in three Moves.

No. 10.

By LOPEZ
RINCON.

White to mate
in three Moves.

Black.

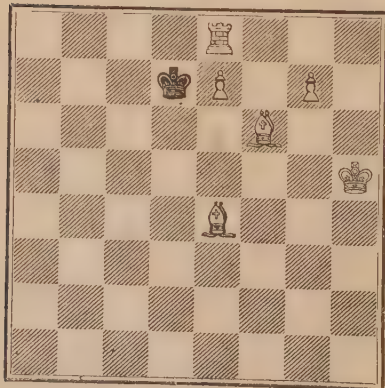


NO. 11.
By H. F. L.
MEYER.

White to mate
in three Moves.

White.

Black.

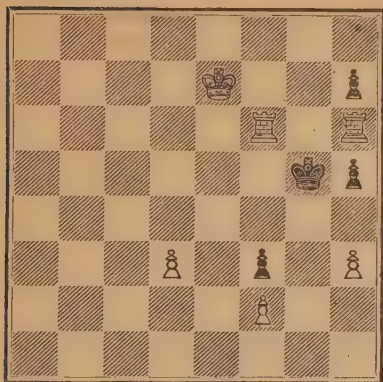


NO. 12.
By MORITZ
EHRENSTEIN.

White to mate
in three Moves.

White.

Black.

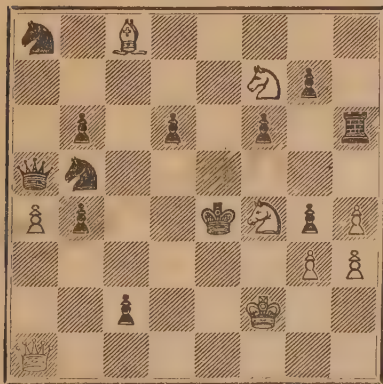


No. 13.
By E.
PRADIGNAT.

White to mate
in three Moves.

White.

Black.

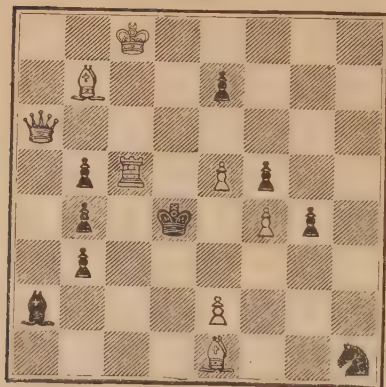


No. 14.
By P. KARL
TRAXLER.

White to mate
in three Moves.

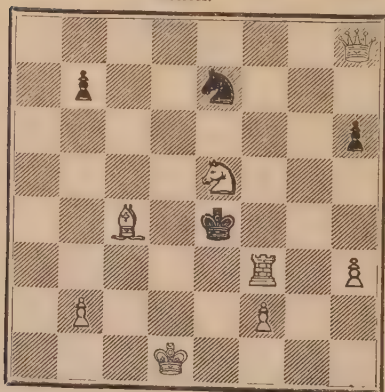
White.

Black.



White.

Black.



White.

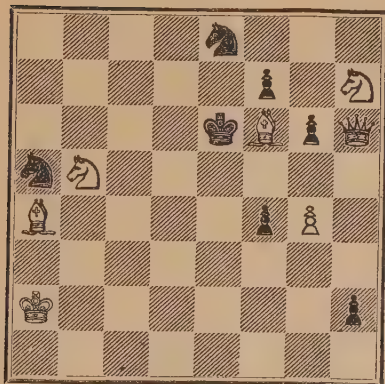
NO. 15.
By K. ERLIN.

White to mate
in three Moves.

NO. 16.
By A.
MARYANEK.

White to mate
in three Moves.

Black.

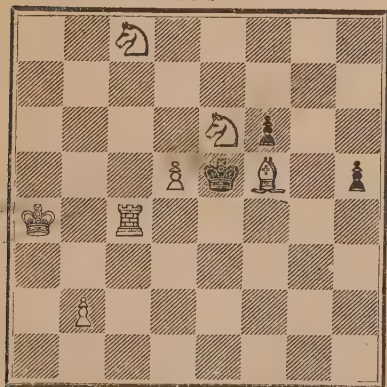


White.

No. 17.
By L. DOSSENA.

White to mate
in three Moves.

Black.



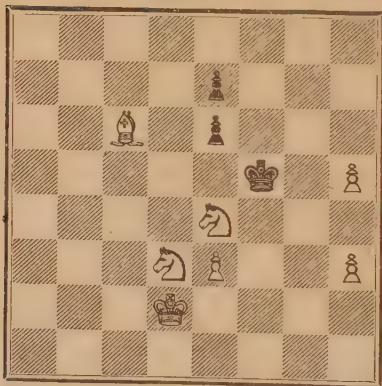
White.

No. 18.
By H. VAN
DUBEN.

White to mate
in three Moves.

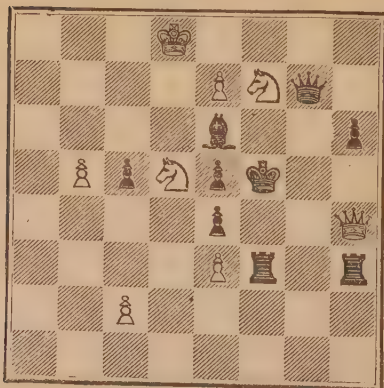
. PROBLEMS IN FOUR MOVES.

Black.



White.

Black.



White.

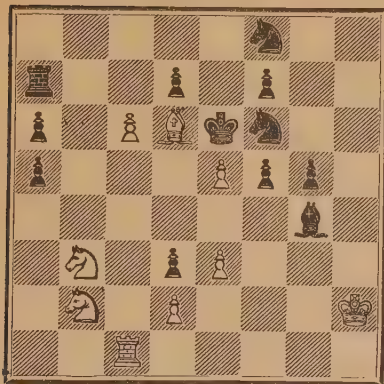
No. 19.
By J. CAIRNS.

White to mate
in four Moves.

No. 20.
By CALVI.

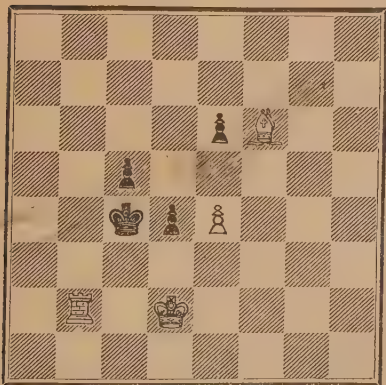
White to mate
in four Moves.

Black.



White.

Black.



White.

No. 21.

By PH. KLETT.

White to mate
in four Moves.

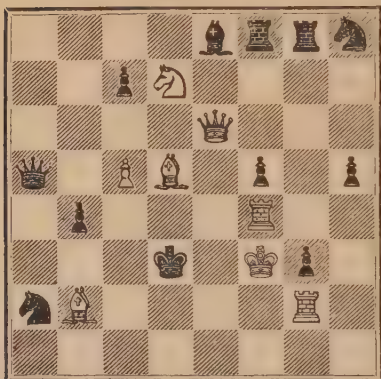
No. 22.

By W. A.
SHINKMAN.

White to mate
in four Moves.

SUI-MATES.

Black.



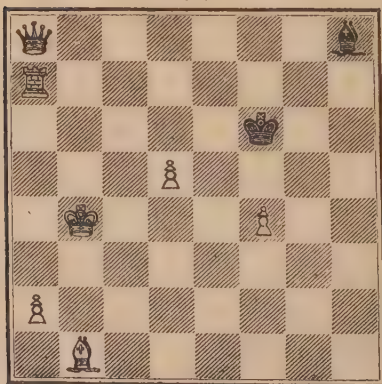
No. 23.

By B. G. Laws.

White compel
Black to mate in
three Moves.

White.

Black.



No. 24.

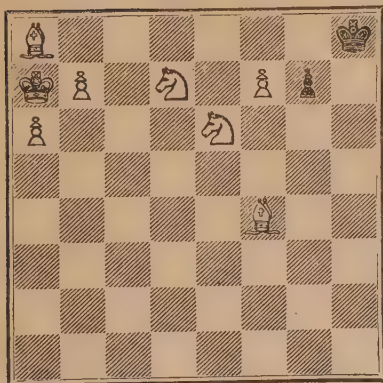
POLERIO MS.

White compel
Black to mate in
six Moves.

White.

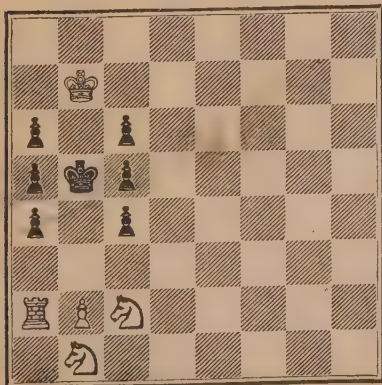
CONDITIONAL PROBLEMS.

Black.



White.

Black.



White.

No. 25.

By M.

GROSDEMANGE.

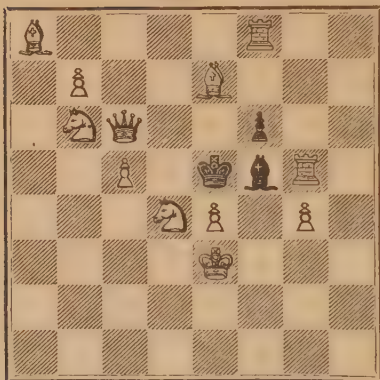
White to play
and force self
mate in six Moves,
on condition that
Black promotes
his Pawn to
Bishop.

No. 26.

By W. BONE.

White, without
taking any man,
mate with the
Pawn in twelve
Moves.

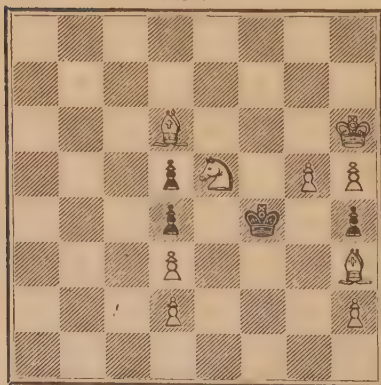
Black.



White.

PICTURE PROBLEM.

Black.



White.

No. 27.

By B. G. LAWS.

White play and
mate with their
KB in eight
Moves without
moving the QKt
Pawn.

No. 28.

By KÖHTZ and
KOCKELHORN.

White to mate in
four Moves.

SOLUTIONS TO PROBLEMS.*

(1) 1. Kt—Q7.

(2) 1. Q—R sq.

(3) 1. Kt—Kt3.

(4) 1. Q—Kt7.

(5) 1. P—B6.

(6) 1. R—R6. The problem is a perfect "waiting-move" one, in which the first move has no other use except that it only does not interfere with the mates arranged to meet Black's first moves. If, *e.g.* 1. K—Kt2, Black answers Q—K4! (pinning a Kt).

(7) 1. Q—KKt7, K—B3; 2. P—B5
K—Q3; 2. Kt—Kt5 ch
K—Kt3; 2. Kt—Kt5
K × P; 2. Q—Q4 ch.

(8) 1. R—QB8, B—B6; 2. R × P ch
P—B5 }
P × P } ; 2. P × R
P—Q3; 2. Kt—R7
Kt—B sq; 2. R × Kt
Kt—Kt4; 2. P × Kt
R along rank; 2. R—K sq
ch

R along file 2. Kt × QB mate
QB moves; 2. P—B4 mate.

(9) 1. R—R3, R (R3) moves; 2. P—Q3 ch
Kt × R; 2. R—K8
P—Kt4; 2. Kt mates
others; 2. Kt × P ch, or
Kt—Kt5 ch.

* The reader is left to discover the actual mating-moves.

- (10) 1. Kt—Kt5, P × Kt (Kt4); 2. Kt—Kt4
P × Kt (Q4); 2. R—R7
K × Kt; 2. Kt—B7 ch.
- (11) 1. R—KKtsq, K—B4; 2. Kt—B2
K—Q6; 2. R—R sq
P × R; 2. Kt—B2 ch.
- (12) 1. R—QB8, K × R; 2. P—K8 bec Q
K—Q3; 2. P—K8 bec B
K—K3; 2. P—K8 bec Kt.
- (13) 1. R—B4, K × R; 2. K—B6
P—R5; 2. R (R6)—KB6.
- (14) 1. B—R6, Q × B; 2. Q—K sq ch
P—B8 bec Kt; 2. B × Kt
K—B4; 2. Q—Q4
Kt—B6; 2. Q—R sq ch
Kt—Q5; 2. B mates
P—B4; 2. Kt mates
P—Q4; 2. Kt—Q6 ch
others; 2. Kt × QP ch.
- (15) 1. Q—R3, P × Q; 2. R—B3
K × R; 2. Q × P ch
K—K6; 2. Q—Kt2
P—Kt7; 2. R—B4 ch
others; 2. Q × P ch.
- (16) 1. Q—QB8, Kt × Q; 2. Kt—Q3
K × Kt; 2. Q—B7 ch
K—Q5; 2. R—B4 ch
Kt—Q4; 2. Q × P
Kt—B3
KtP moves } ; 2. Q—Kt4 ch
others; 2. Q—B5.

(17) 1. Q—B8, K—Q2 ; 2. Q × Kt ch
 K—Q4 ; 2. Kt—B3 ch
 Kt—B5 ; 2. Kt—Q4 ch
 Kt (R4) other ; 2. Q × P ch
 P moves ; 2. Q—Q6 ch
 Kt (K sq) moves ; 2. Q mates.

(18) 1. Kt—Q8, K × P ; 2. Kt—K6
 K × B ; 2. Kt—K7 ch
 P—R5 ; 2. Kt—B7 ch.

(19) 1. B—R8, P moves ; 2. Kt (Q3)—B5, P
 moves ; 3. Kt—Kt7.

(20) 1. Q × KP ch, K × Q ; 2. Kt—Q6 ch, K ×
 Kt ; 3. P—B4 ch.

(21) 1. Kt—R4, K—Q4 ; 2. R—QKt sq
 2. K × P }
 K—K3 } ; 3. Kt—Kt6
 2. Kt—K5 } ; 3. Kt—
 2. K—B5 } Kt6 ch
 2. others ; 3. Kt—B3 ch.

1. P × P ; 2. Kt (Kt3)—B5 ch, &c.

1. Kt—K5 ; 2. Kt—Q4 ch, &c.

1. other ; 2. Kt—Q4 ch, K—Q4 ; 3. R—
 B5 ch.

(22) 1. R—Kt sq, P—Q6 ; 2. B—R sq, P—K4 ;
 3. R—Kt2. Or 1. P—K4 ; 2. B—Q8, P—
 Q6 ; 3. B—Kt6.

(23) 1. B—QKt7, Q—Kt4 (or R3) ; 2. R—Q2
 ch, K × R ; 3. Q—K2 ch
 Kt—B6 ; 2. R—Q4 ch, K ×
 R ; 3. Q—K4 ch

B—B2 ; 2. Q—B4 ch, B × Q ;

3. B—K4 ch

Q—R sq ; 2. B—K4 ch, P or
Q × B ; 3. Q × P or Q
ch

Kt—Kt3 (or B2) ; 2. Q—Kt3
ch, Kt—B6 ; 3. Kt—K5
ch

B—Kt3 ; 2. B—K4 ch, P ×
B ; 3. Q × P ch

others ; 2. B—R6 ch, Q × B
(or Q—Kt4) ; 3. Q—K4
ch.

(24) 1. K—Kt3, B—Kt2 ; 2. Q—KKt8, B—B sq
(or R3) ; 3. Q—KR8 ch, B—Kt2 ; 4. K—Kt2,
B × Q ; 5. K—R sq, B—Kt2 ; 6. R—B7 ch. (If
2. B—R sq ; 3. K—Kt2, B—Kt2 ; 4. Q—
KR8, &c.)

(25) 1. Kt (Q7)—B8, P—Kt3 (a) ; 2. B—R6,
P—Kt4 ; 3. Kt—B7, P—Kt5 ; 4. Kt—K8, P—
Kt6 ; 5. B—B4, P—Kt7 ; 6. B—Kt8 ; (a) 1.
P—Kt4 ; 2. B—R2, P—Kt5 ; 3. P—Kt8 bec B,
P—Kt6 ; 4. B—Kt2, P × B ; 5. K—R8, P—R8
bec B ; 6. P—R7.

(26) 1. Kt (B2)—R3 ch, K—Kt5 ; 2. Kt—B3,
K—Kt6 ; 3. K—Kt6, K—Kt5 ; 4. R—R sq, K—
Kt6 ; 5. R—QKt sq, K—Kt5 ; 6. R—KR sq, K—
Kt6 ; 7. R—R2, K—Kt5 ; 8. Kt—B2 ch, K—
Kt6 ; 9. Kt—R sq ch, K—Kt5 ; 10. R—R4, P—
—R6 ; 11. Kt—R2 ch, K—R5 ; 12. P—Kt3
mate.

(27) 1. Q—B8, P × R ; 2. Kt—Q7 ch, B × Kt ;

3. Kt—B3 ch, K—K3 ; 4. B—Q6, B × Q ; 5. Kt—Q4 ch, K—Q2 ; 6. P—K5, B × P ; 7. P—B6 ch, B × P ; 8. B × B mate.

(28) 1. K—Kt7, K × P ; 2. B—K7 ch, K—B5 ; 3. B × P, K × Kt ; 4. B—Kt3 mate.

SOLUTION TO FRONTISPIECE.

1. B—Q8, Q × B ; 2. R—B3
 K × R ; 2. P—Q4 ch
 B or P × P }
 or P—Q4 } ; 2. B—R5 ch
 Q × R ; 2. B—R5 mate
 other ; 2. R × P ch.

Two celebrated problems are the following :—

A. (Forsyth notation, page 28.) The Indian, published in 1845 : o / o / 7 B / 1 p 2 p 3 / 4 k 1 P 1 / 1 P 3 kt 2 / P 4 P B 1 / K 2 R 4 / . White to mate in three moves.

Solution, 1. B—QB sq, P—Kt5 ; 2. R—Q2, K—B5 ; 3. R—Q4, mate.

B. The Bristol problem, by F. Healey, 1861. o / 1 kt 3 KT p 1 / 1 KT 4 Q 1 / 1 b k P 4 / p 1 p 2 p 2 / P 1 P 2 R 2 / 3 P 2 P K / B 2 R 4 / . White to mate in three moves.

Solution, 1. R—R sq, B—Q2 ; 2. Q—Kt sq, B—Kt4 ; 3. Q—Ktsq, mate.

CHAPTER XIV.

EARLY CHESS

THE royal game, like other matters, has gone through a process of evolution. Its origin is lost in the mists of antiquity. All the evidence we have points to its invention in India. We purpose to deal briefly with the game as it was known and played among the nations of the East, before those changes were made in it by which it became the game familiar to ourselves.

Since this work was first published much light has been thrown upon the history of the game by the publication of Mr. H. J. R. MURRAY's monumental work, 'A History of Chess' *. By the kind permission of his publishers we use his materials to correct and supplement our first sketch.

Chess was certainly in existence in the 7th century A.D., and had already at that time penetrated into Persia. That chess is a war-game admits of no doubt. The object of warfare is the overthrow of the enemy; and this in early times was secured with equal certainty by the capture or death of the opposing monarch, or by the complete destruction of his army. These are exactly reproduced by the

* 900 pp., royal 8vo., 38s., Oxford University Press.

two methods of winning in early chess: (*a*) check-mate (including stalemate), and (*b*) the baring of the opponent's King (this King's rival being left with some force, however small, that cannot be captured at the very next move).

The Hindu name is 'Chaturanga' (= four-membered); the elements of an Indian army being chariots (R), cavalry (Kt), elephants (B), and infantry (P). In some countries of many rivers and marshes the chariot was replaced by a boat representing the more useful means of transport. But an army needs a commander (K), who, in accordance with Oriental custom, would be accompanied by his Minister or Vizier (Q).

From Persia the game passed to the Arabs; and its name among them was Shatranj; the men being Shah (K), firzan (Q), fil (B), faras (Kt), rukhkh (R), and baidaq (P).

The chess-board was the same as ours, and the number and arrangement of the men the same, except that the Ks generally stood on d1, d8, and the Q's on e1, e8.

MOVES OF THE MEN.

The K had the same powers and restrictions as he still has; but there was no Castling.

The Q (Firzan, Counsellor) also moved one sq at a time, but only on diagonal lines. It follows that the two Q's could never encounter each other. She captures on the sqs to which she can move.

The B (Fil, Elephant) moved to the sq. next but one to him diagonally (whether the intervening sq. is occupied or not), and checked through any

intervening man; but had no power over the intervening sq. It follows that a B could get to only seven sqs of the board besides that on which he stood at the first; that a B could never encounter an adverse B. even when running on the same colour; and that there are thirty-two sqs that no B could reach.

The R and Kt moved exactly as they do now.

The P moved as it does still, except that its first move was limited to one sq. On reaching its 8th square it attained the rank of Firzan (Q) only.

OPENING OF THE GAME.

Mr. MURRAY prints in full the interesting 'treatise on the demonstration of the game of chess' by al'-Lajlaj, who died soon after A.D. 970. This work contains four Openings, as we should now call them, the analysis of which extends to 48 columns, like those we are familiar with in modern works.

In the older game, owing to the smaller powers of some of the men, it took several moves before the forces came really into contact. A player could generally rely upon a dozen moves or so of comparative immunity from attack, in which he might hope to form his battle array.

We give two specimens of the kind of play represented in al-Lajlaj's treatise.

A.

THE DOUBLE MUJANNAH (WING, FLANK).

Place the Ks on a file; for each side make the following moves: 1. P-KB3, 2. P-KB4, 3. Kt-KB3, 4. P-KKt3, 5. P-B3, 6. P-B4, 7. Kt-B3, 8. P-Kt3, 9. P-K3, 10. P-Q3, 11. R-QKt1, 12. R-Kt1.

From this symmetrical position the real contest begins, as follows:

13.	P—KR ₃	P—KR ₃
14.	P—KKt ₄	P × P
15.	P × P	P—KKt ₄
16.	P × P ₁ !	P × P
17.	P—Q ₄	P—Q ₄ (a)
18.	Q—B ₂	Q—B ₂
19.	P × QP!	KP × P (b)
20.	P × P	P × P
21.	B—QR ₃	P—Q ₅ (c)
22.	P × P (d)	P × P
23.	Kt—K ₂	R—Kt ₄
24.	B—B ₁	P—Q ₆
25.	Q × P	R × KtP

(a) 17. ... P × P; 18. P × P, followed by B—K₃.

(b) 19. ... BP × P; 20. KP × P, P × P; 21. B—Q₃, B—Q₃ =.

(c) 21. ... P—B₅; 22. P × P, R × R; 23. Kt × R, P × P; 24. Kt—B₃ or Q₂, to follow with B—B₁, Q to K₄ (via Q₁, K₂, B₃), abandoning KKtP in order to establish his game, and finally emerging a P ahead, since he can win either QBP or KKtP.

(d) 22. ... Kt—QR₄, P—B₅ (P × P; 23. B × P, and 24. B × P); 23. P × QP, B—K₃; 24. Kt—B₃, B or Kt × KtP. White will win KtP with B and Kt, remaining a P ahead.

B.

THE SAIF (SWORD)

Place the Kings on a file; 1. P—Q₃, P—QB₃; 2. P—Q₄, P—QKt₃; 3. P—QB₃ (a), P—QB₄; 4. P—K₃, P—K₃; 5. P—B₃ (b), P—B₃; 6. P—KKt₃,

P—B₄; 7. Q—B₂, Kt—KB₃; 8. Kt—K₂, Kt—B₃; 9. P—Kt₃, P—Q₃; 10. P—QB₄, P—Kt₃; 11. Kt (Kt₁)—B₃ (e), P × P; 12. P × P, Kt—K₂; 13. Q—Q₃, P—QR₃; 14. B—K₃, P—R₃; 15. P—KR₃, R—QR₂; 16. R—B₁, R—Q₂; 17. R—R₂, P—Q₄; 18. P—B₅ (d'), P × P (e), 19. P × P (f), Kt—B₃ (g).

(a) Intending to continue with P—QB₄, Kt—QB₃, P—Q₅, and to play his Q to maintain a P at Q₅; this advanced P is called the Saif.

(b) Abandoning attempt to establish his QP.

(c) Threatening P—Q₅.

(d') 18. P × P, Kt(B₃) × P; 19. Kt × Kt, R × Kt! and Black fixes the white QP, and will eventually win it. Or 18 any other, P × P, and will still win the QP.

(e) 18. ... P—QKt₄, to follow with Kt—QB₃, fixing the QP.

(f) 19. B × P, Kt—QB₃, fixing the QP.

(g) He has united Ps in centre, and threatens 20. ... P—Q₅; 21. Kt moves, P × B, preparatory to attacking on K side. He has prevented the establishment of the QP, and thus frustrated the object of the Saif Opening.

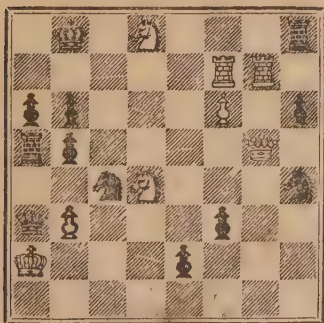
THE END-GAME.

The End-Game is the chief feature in the early literature of chess, both in Muslim lands and in Europe.

Of these, which include what we should now call Problems, about 550 have come down to us, and are included in Mr. MURRAY's work. Of these we select sixteen, and hope that they will give pleasure to our readers. When one gets over the strangeness

of a K attacking a Q, or of a B checking through another man, it will be found that these early positions have at least as great merit as the problems of the beginning of the 19th century. And the win by 'Bare King' is quite as much according to the inmost nature of things as is the only win we now acknowledge, by checkmate; which way of winning would, in the old days, have been comparatively infrequent owing to the scanty powers of the Q and B.

Black.



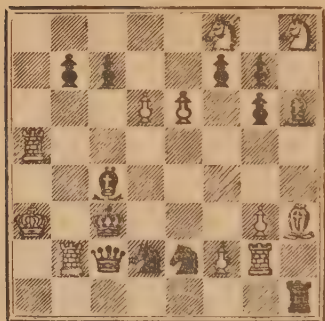
Black to play
and win.

White.

SOLUTIONS

1. (Known as the waterwheel). 1. Q—Kt7 (each move checks); 2. R—R8; 3. R—B8; 4. R—B6; 5. R—K6; 6. R—K4; 7. R—B4; 8. R—B2; 9. B—QB1; 10. R—B4; 11. R—K4; 12. R—K6; 13. R—B6 (K—Kt1); 14. R—B8; 15. R—R8, mate. White with move would mate in 2 by 1. Kt—B6 ch., &c.

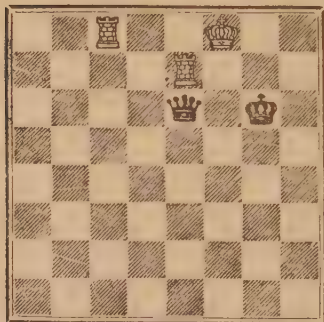
Black.



Black to play and
mate with a P.

White.

Black.



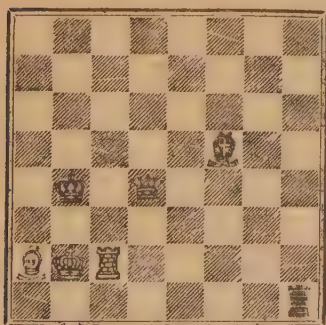
Black to play
and win.

White.

2. 1. Kt—Kt8 (each move checks); 2. R—QR7;
3. Kt—Q5; 4. P—Kt3; 5. R × R; 6. Q—Q6; 7.
Kt—B7; 8. Kt—Q7; 9. B—K7; 10. P—Kt4; 11.
P—Kt5; 12. R—R4; 13. R × B; 14. Kt—K5; 15.
Kt—Q5; 16. P—KB3; 17. P—B3, mate.

3. 1. ... Q-Q2; 2. R-Q8 (K × R, Q × R; is a win for Black), K-B3; 3. R-QR8, R-K3; 4. R-Kt8, R-B3; 5. R-Q8, R-B1; 6. R × R, Q × R, win by stripping K. Or 2. R-R8 (Kt8), K-B3; 3. R-Q8, R-R2; 4. K-Kt8, R-Kt2 ch.; 5. K-B8 (best), R-K2; 6. R-Kt8, R-K3; 7. R-Q8, R-B3; or similar win.

Black.



Black to play
and win.

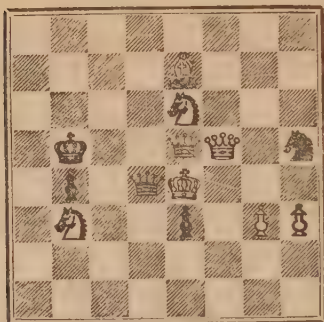
White.

4. 1. ... Q-B6 ch; 2. R × Q, R-Kt8 ch.; 3. K-B2, R-B8 ch; 4. K × R, K × R; 5. K-Kt1, K-Kt6; 6. K-R1, B-Q6; and wins by 'bare King', as the white B must now move and be captured by K.

5. 1. ... Kt × P ch.; 2. K-Q3, Kt × Q; 3. Kt × Q ch., Q × Kt; 4. Kt × Q ch., Kt × Kt; 5. K × Kt, P-K7; 6. K-K3, P bec Q; 7. K-K2, K-B5; 8. K × Q, K-B6; 9. K-Q1, K-Kt7; 10. B-B5, P-Kt6; 11. P-R4, K-R8; 12. P-R5, P-Kt7; 13. K-B2, P bec Q ch; 14. K-B3 and keeps Black K;

in corner, till RP is queened and brought across to QKt2. Ultimately, the Black Q will fall to the K, who wins by stripping his opponent bare. Said to have occurred in play.

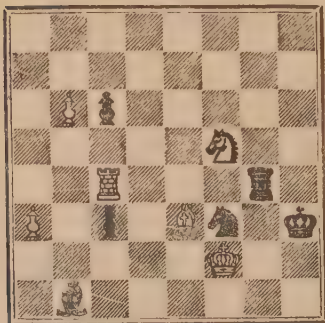
Black.



White wins
without move.

White.

Black.

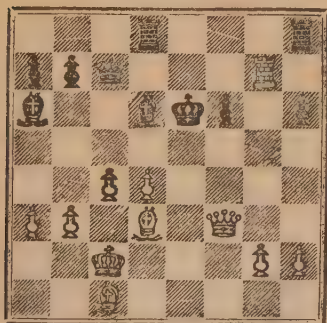


White to play
and win.

White.

6. 1. K × Kt, R × R; 2. B—Q3, R—QR4; 3. B—KB1 ch, K—R7; 4. Kt—R6, R—R1; 5. Kt—Kt4 ch, K—R8; 6. K—Kt3, R—KKt1; 7. B—Q3, P—B7; 8. B—KB5, P bec. Q; 9. B × Q, K—Kt8; 10. B—Q3, P—B4; 11. P—K3 ch., K—R8; B—KB5, and Black, to avoid mate, must in the end (after White has queened his P's) give up R for Kt.

Black.



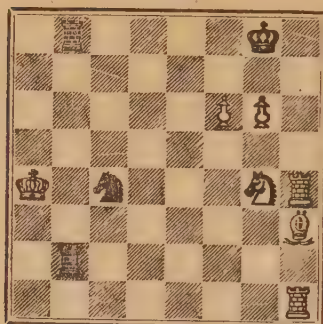
White to play and win in 8.

White.

7. 1. P—Q5 ch., K—K4; 2. R—K7 ch., K—B5 (a); 3. R—K4 ch., K—Kt4; 4. R—Kt4 ch., K—R4; 5. R—Kt7, P—KB4 (otherwise mate by 6. Q—Kt4 ch., and 7. P—Kt3); 6. B × P, K—R5; 7. Q—Kt4, any; 8. P—Kt3, mate, (a) 2. . . K—Q5; 3. R—K4 ch., K—B4; 4. P—Kt4 ch., K—Kt3; 5. P—B5, mate.

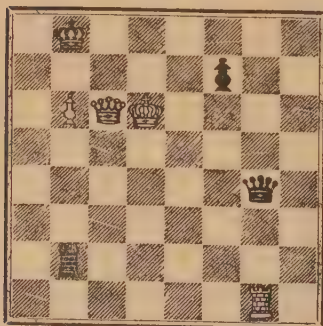
8. 1. R—R8 ch., K × R; 2. B—KB5 dis. ch, R—R7, 3. R × R ch., K—Kt1; 4. R—R8 ch., K × R; 5. P—Kt7 ch., K—Kt1; 6. Kt—R6, mate. Known as Dilaram's mate.

Black.

White to play
and win.

White.

Black.

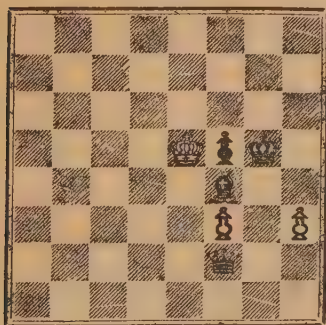
White to play
and win.

White.

9. 1. R × Q, R × P; 2. R—Kt8 ch., K—R2; 3. K—B7, R—Kt5; 4. R—Kt1, R—QR5; 5. Q—Kt5, R—R4; 6. R—Kt4, P—B3; 7. R—QR4, R × R; 8. Q × R, K—R3 (a); 9. K—B6 (this K has now the double work of keeping Black K from P and of

convoing the slow moving Q to assist him in win-
 the P), K-R₄; 10. Q-Kt₅, K-Kt₅; 11. Q-R₆,
 P-B₄; 12. K-Q₅, P-B₅; 13. Q-Kt₇, K-R₄; 14.
 Q-B₆, K-Kt₃; 15. Q-Q₇, P-B₆; 16. K-K₄,
 P-B₇; 17. K-B₃, P bec Q; 18. K-B₂, K-B₂;
 19. Q-K₆, K-Q₃; 20. Q-B₅, K-K₄; 21. Q-Kt₄,
 K-B₅; 22. Q-B₃, K moves; 23. K × Q, winning.
 (a). If P went on, the Q would capture it after it
 had queened.

Black.



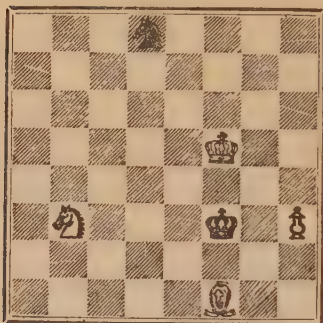
Black without
 move wins.

White.

10. 1. P-R₄ ch., K × P; 2. K × B, Q-K₆ ch.;
 3. K × P (a), K-Kt₆; 4. K-K₄, Q-B₅ wins; (a)
 3. K × Q, K-Kt₆; 4. K-K₂ (P-B₄, K-Kt₅),
 P-B₅, wins.

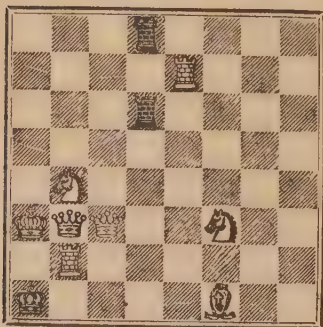
11. 1. Kt-R₅, Kt-B₂; 2. Kt-Kt₇, K-B₇ (a);
 3. K-B₆, Kt-R₃; 4. Kt-Q₆, Kt-Kt₁ ch.; 5. K-B₇,
 Kt-R₃ ch; 6. K-Kt₇, wins. (a) 2. . . . Kt-R₃ ch.;
 3. K-K₆, K-K₅; 4. Kt-Q₆ ch., K-B₅; 5. B-Q₃,
 K-Kt₄; 6. Kt-B₇ ch.

Black.

White to play
and win.

White.

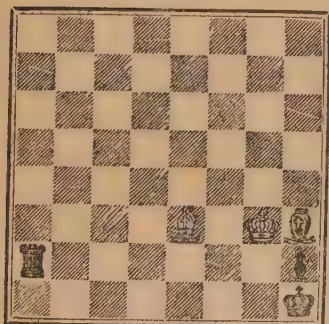
Black.

White to mate
with B.

White.

12. 1. R—R₂ ch., K—Kt8; 2. R—R₁ ch., K × R; 3. Q—Kt2 ch., K—Kt8; 4. R—K₁ ch., R—Q8; 5. Kt—Q₂ ch., R × Kt; 6. Q—B₂ ch., R × Q; 7. B—Q₃, mate.

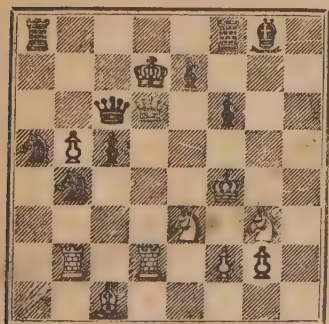
Black.



White moves
and draws.

White.

Black.



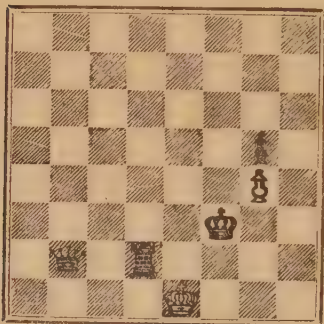
White to play
and win.

White.

13. 1. K-B3, R-R2; 2. K-Kt3, R-KKt2 ch.;
3. K-B2, R-B2 ch.; 4. K-Kt3, R-B1; 5. B-QB5,
K-Kt8; 6. B-K3 ch., K-R8; drawn.

14. 1. R × Kt ch., P × R; 2. R—Q4 ch., K—Kt4;
 3. R—Kt4 ch., K—R3; 4. Kt(K3)—B5 ch., K—R2;
 5. R—R4 ch., K—Kt3; 6. R—R6 ch., K—Kt4 (best);
 7. B—K3 ch., K—B5; 8. R—R4 ch., K—K4; 9.
 R—K4, mate.

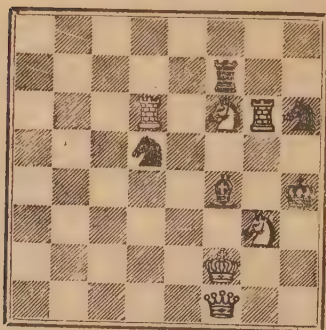
Black.



Black to play
and mate at
KB8 with Pawn.

White.

Black.



White to play
and win.

White.

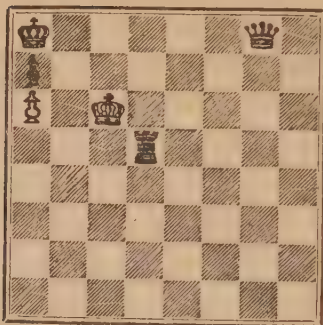
15. 1. ... Q-B6; 2. K-B1, R-K7; 3. K-Kt1, Q-Q5; 4. K-B1, Q-K6; 5. K-Kt1, R-K8 ch.; 6. K-R2, R-Q8; 7. K-R3, R-Q1; 8. K-R2, R-KR1 ch.; 9. K-Kt1, Q-B7 ch.; 10. K-B1, R-R4; 11. P × R, P goes on and mates.

16. 1. Kt-B5 ch., Kt × Kt (K-R6; 2. Q ch; 3. R × Kt ch.; and 4. Kt mates); 2. R-Kt4 ch., K-R6; 3. Q ch., K-R7; 4. R-R4 ch., Kt × R; 5. Kt. mates.

THE GAME IN THE MIDDLE AGES.

The game was brought into Europe by the Arabs; the first traces of it are found, as is natural, in Spanish history. A bequest of chess-men, made by a Spanish Count Ermengaud in 1010, is mentioned by Mr. MURRAY. In the middle ages chess became the chief indoor game at courts, skill in play being accounted almost an essential accomplishment of a Knight. Various collections have come down to us of the problems of this time. These problems are not quite of the same merit as the older ones. They often introduce arbitrary conditions, as that the mate is to be given in *n* moves *exactly*, that such a man is 'fdated' (not to be captured), or such a man is allowed abnormal moves. The Q was allowed to play, at her first move, to a third square that might be reached in two ordinary moves (e.g. from d1 to d3 or f3), even if a man stood in the way. We now give, from Mr. MURRAY's work, a small selection, which will be found to be by no means wanting in interest and even merit.

Black.



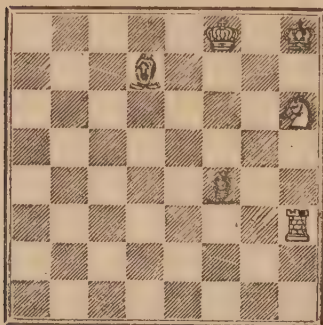
Black gives self
mate in 8 moves.
The Q can at first
move make 2
ordinary moves.

White.

SOLUTIONS.

1. Q-K3 (White moves are forced); 2. Q-B4;
3. Q-K5; 4. Q-Q6; 5. Q-B5; 6. Q-Kt4; 7.
Q-B3; 8. Q-Kt7, P × Kt, mate.

Black.

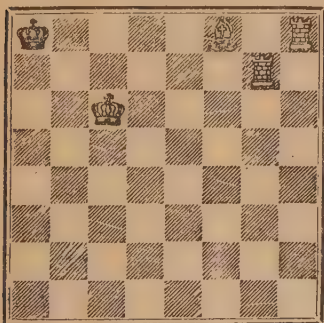


White to mate in
5 exactly.

White.

2. 1. Kt—Kt4 ch (Black's moves forced); 2. K—B7; 3. Kt—K5; 4. Kt—Kt6 ch.; 5. B—B5, mate.

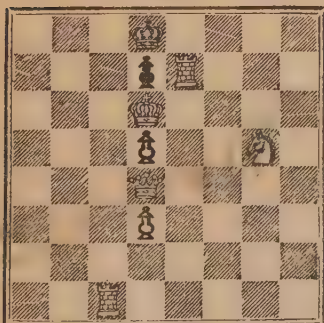
Black.



White to mate in 5
at QKt8 with B.

White.

Black.



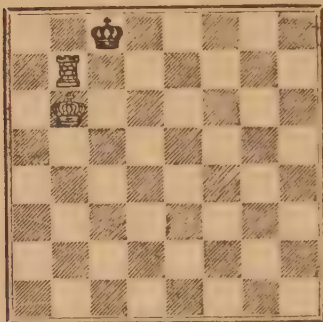
White mates in 10
with the P at Q3;
Black P may not
be captured.

White.

3. 1. R—K7 (Black's moves forced); 2. R—K8 ch.; 3. R—R8 ch.; 4. K—Kt6; 5. B—Q6, mate.

4. 1. Kt—K6 ch.; 2. Q—K5; 3. Q—B6; 4. R—K3;
5. Q—K7 ch.; 6. K—K6; 7—10 P goes on and mates.

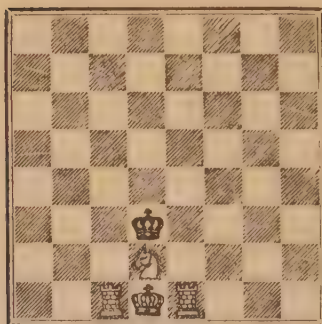
Black.



White to mate in
12; R to move
once only.

White.

Black.



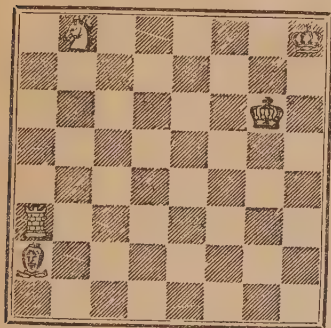
White to mate in
12; neither R to
leave its file.

White.

5. 1. K—R7, K—Q1; 2. K—Kt8, K—K1; 3.
K—B8, K—B1; 4. K—Q8, K—Kt1; 5. K—K8,

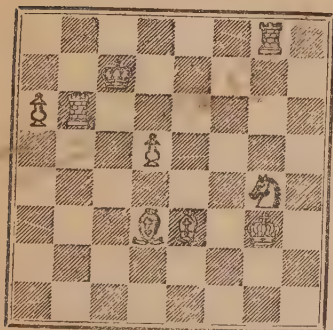
K—R1; 6. K—B7, K—R2; 7. K—B6, K—Kt1 (a);
 8. K—B5, K—B1 (best); 9. K—K6, K—Kt1; 10.
 K—B6, K—R1; 11. K—Kt6, K—Kt1; 12. R mates.
 (a) 7. ... K—R3; 8. K—B5, K—R4; 9. R mates.

Black.



White.

Black.



White.

White to mate with
 B in 7 moves
 exactly.

Mate with two B's in
 7 moves exactly.

6. 1. Kt-K₄, K-Q₅; 2. Kt-B₅, K-Q₄; 3. Kt-K₆, K-Q₃; 4. Kt-B₇, K-Q₂; 5. Kt-K₈, K-Q₁; 6. Kt-Kt₇, K-Q₂; 7. R-K₆, K-Q₁; 8. R-B₅, K-Q₂; 9. R-B₆, K-Q₁; 10. Kt-R₅, K-Q₂; 11. Kt-B₆ ch., K-Q₁; 12. R-K₈, mate
 7. 1. R-R₃ ch.; 2. R-R₇; 3. R-KKt₇; 4. R-Q₇; 5. R-Q₈ ch.; 6. Kt-B₆ ch.; 7. B-B₄, mate.

8. 1. R-B₆ ch.; 2. B-Kt₅ ch.; 3. P-R₇; 4. Kt-R₆ ch.; 5. B-Q₃ (waiting move, to carry out stipulation); 6. B-Kt₅ ch.; 7. B-B₅ mate.

THE TRANSITION TO MODERN CHESS.

At an early date European players began to make changes in the powers of move of the chessmen and in the Rules of the game. The game took too long in coming to a point. The policy of alterations of moves had the object of getting more rapidly through the first stage of the game. It is plain that the increased powers given to the Q and B completely altered the game. Compared with these, castling and the increased power of the P were of little importance. The new game, sometimes called 'The Queen's Game', had come in by the beginning of the 16th century. It gradually spread, with variations of practice in different countries, till it became in time settled in all respects as we have it among ourselves. Mr. MURRAY makes the remark: "whether chess has actually gained as an intellectual and strategical game is doubtful". We agree: the "old chess", whatever draw-backs it may be considered to have, probably needed as great skill, enterprise, and, above all, accuracy, as our own game.

CHAPTER XV.

CHESS LITERATURE.

THE literature of Chess is enormous, running into thousands of volumes. Nothing is here attempted save to mention a few books easily attainable and likely to help the reader who may wish to study the matter in greater detail than can be given in a work like this.

GENERAL WORKS.

The best continuation to this work will be, (*a*) James Mason's "The Principles of Chess" (pp. 330, 3s. 6d, "Field" Office), or (*b*) Eduard Lasker's (not the Champion) "Chess Strategy" (pp. 282, 6s., G. Bell & Sons); these are works of the highest order and cannot be too warmly recommended. Either might do, but both would be better.

In old days Howard Staunton's "Chess Player's Handbook" had the field almost to itself. This work has lately been revised and enlarged by E. H. Bermingham, and contains a large amount of chess matter of great value, including games by modern masters such as Capablanca (6s., G. Bell & Sons).

A remarkable work is J. Mason's "Art of Chess" (pp. 460, 6s., "Field" Office), divided into three sections, viz: "The Opening", "The Middle Game",

and "The End Game". Mason had a clear, vigorous way of writing. His two works here mentioned have been revised by most capable men.

For those who read French N. Preti's "A. B. C. des Échecs" (pp. 556, 3rd edition, 1906, Numa Preti, Paris) may be cordially commended. It has much of everything, including a very large and useful collection of examples of every kind.

THE OPENINGS.

"Chess Openings for Beginners" (pp. 112, 1s. 6d., G. Routledge & Sons, Ltd.) carries the matter a stage beyond the present volume; but for those who want a comprehensive work there is:

"Chess Openings, Ancient and Modern", by Freeborough & Ranken, (4th edition, 1910, pp. 284, 7s. 6d., Kegan Paul, Trench, Trübner & Co.) with interesting Prefaces. This is the best work in English.

A smaller but excellent work, on the same lines, is "Modern Chess Openings", by Griffiths and White (4s, Longmans & Co).

THE END GAME.

The part of Mason's "Art of Chess" devoted to this subject is little short of a comprehensive treatise on the Ending.

The publishers of this work have brought out Cunnington's "Lessons in Pawn Play" (p.p. 98, 1s.), practically a book on the Ending; J. Mieses' "Chess Endings from Modern Master Play" (pp. 115, 1s. 6d.); and Cunnington's "Selected Chess Endings" pp. 88, 1s. 6d.). In these four works will be found a large number of examples from the greatest players.

COLLECTIONS OF GAMES.

The principles of the Opening and of the Ending may be insensibly gathered from working out games by fine players. After a great Tournament the games played in it are generally published with annotations. The collections of games here mentioned will provide exercise for many months' study.

On a small scale Cunningham's "Chess Lessons for Beginners" (pp. 97, 1s. 6d., G. Routledge & Sons, Ltd.). More important works are:

"Morphy's Games of Chess", edited by P. W. Sergeant, (pp. 352, 7s. 6d., G. Bell & Sons). This contains 300 of the games of the great American, with biography and careful annotations.

James Mason's "Social Chess" (pp. 174, 2s. 6d., "Field" Office) may be recommended as a collection of over 100 brilliant short games, provided with diagrams and notes pointing out clearly the errors that led to disaster. A work as entertaining as valuable.

"Mr. Blackburne's Games of Chess" (pp. 344, 7s. 6d., Longman & Co.) is a fine work by the well known English Champion. It contains 400 of his games, from match, tournament, simultaneous, and blindfold play, arranged and annotated by Mr. Blackburne himself.

A good collection of games is "The Hastings Tournament Book" (pp. 370, 5s., Chatto & Windus) edited by H. Cheshire. The notes are by the different players. In this Tournament, 1895, the first prize fell to H. W. Pillsbury, the celebrated U. S. player.

A selection of Morphy games, entitled "Half

Hours with Morphy" pp. 375, 1s. 6d.) has been published by G. Routledge & Sons, Ltd.

Walker's "Chess Studies" (1844, but reproduced in 1895, pp. 172, 7s. 6d., Kegan Paul, Trench, Trübner & Co.) comprising 1000 games, closely, but clearly, printed, contains the whole of Philidor's play that has come down to us, and the 85 games of the Macdonell—Labourdonnais matches, play never excelled for depth, boldness, and accuracy. A wonderful work for accuracy of printing.

CHESS PROBLEMS.

Good elementary works are J. Rayner's "Chess Problems" (1s. Swan Sonnenschein), containing 108 selected problems with essays on "Problem Composition and Solving", and "The Two-move Chess Problem", by B. G. Laws (117 pp., 1s., G. Bell & Sons) with 150 examples.

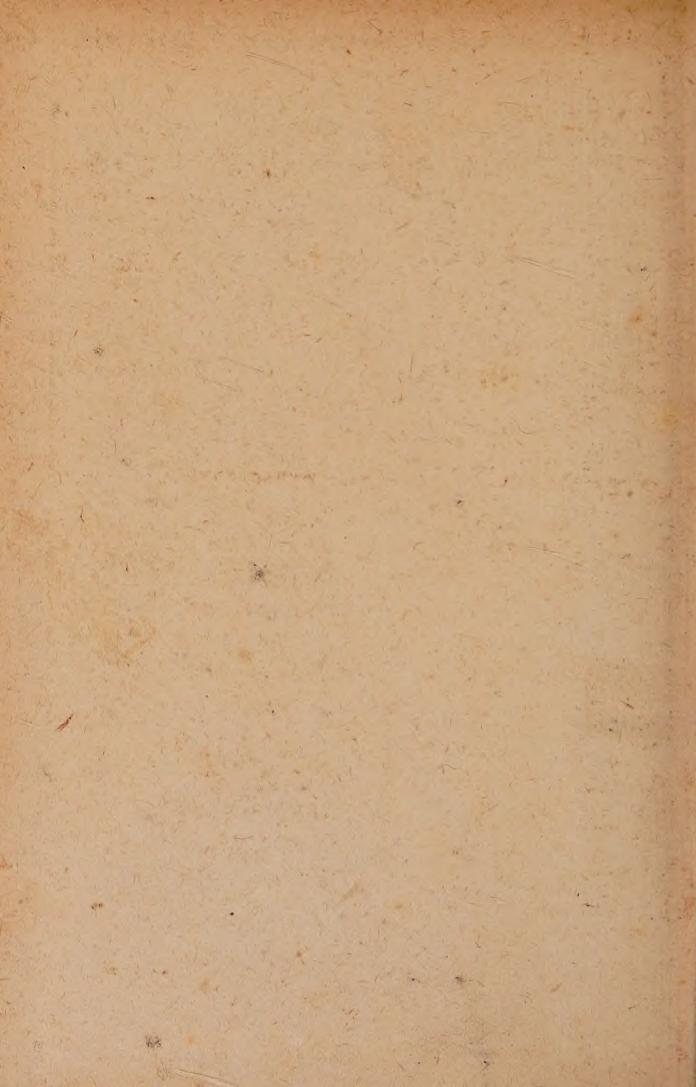
A larger work is "The Modern Chess Problem", by P. H. Williams, a well-known composer (pp. 252, 2s. 6d., G. Routledge & Sons). This is clearly and pleasantly written.

A very complete work is Dr. Carreras's "Du problème d'échecs" (pp. 442, 12 francs, N. Preti, Paris) covering every branch of the subject in masterly style, with hundreds of examples. It is difficult to imagine a better book on its subject.

A notable book (to be picked up second-hand at an opportunity) is Alexandre's "Collection des plus Beaux Problèmes d'Échecs" (8vo, Paris and London, 1846). This splendid volume contains over 2000 problems ending in mates, wins, or draws, ranging from 2 to 250 moves, by such men as Bolton,

Bone, Anderssen, Kling, Calvi, Lewis, Walker, Mendheim, &c. For improving your play there is nothing quite equal to it.

"The International Chess Code" (pp. 64, 2s. 6d., G. Routledge & Sons), formerly known as "British Chess Code", is the generally received standard of chess law.





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